FALL 1993

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DISNEY NEWS

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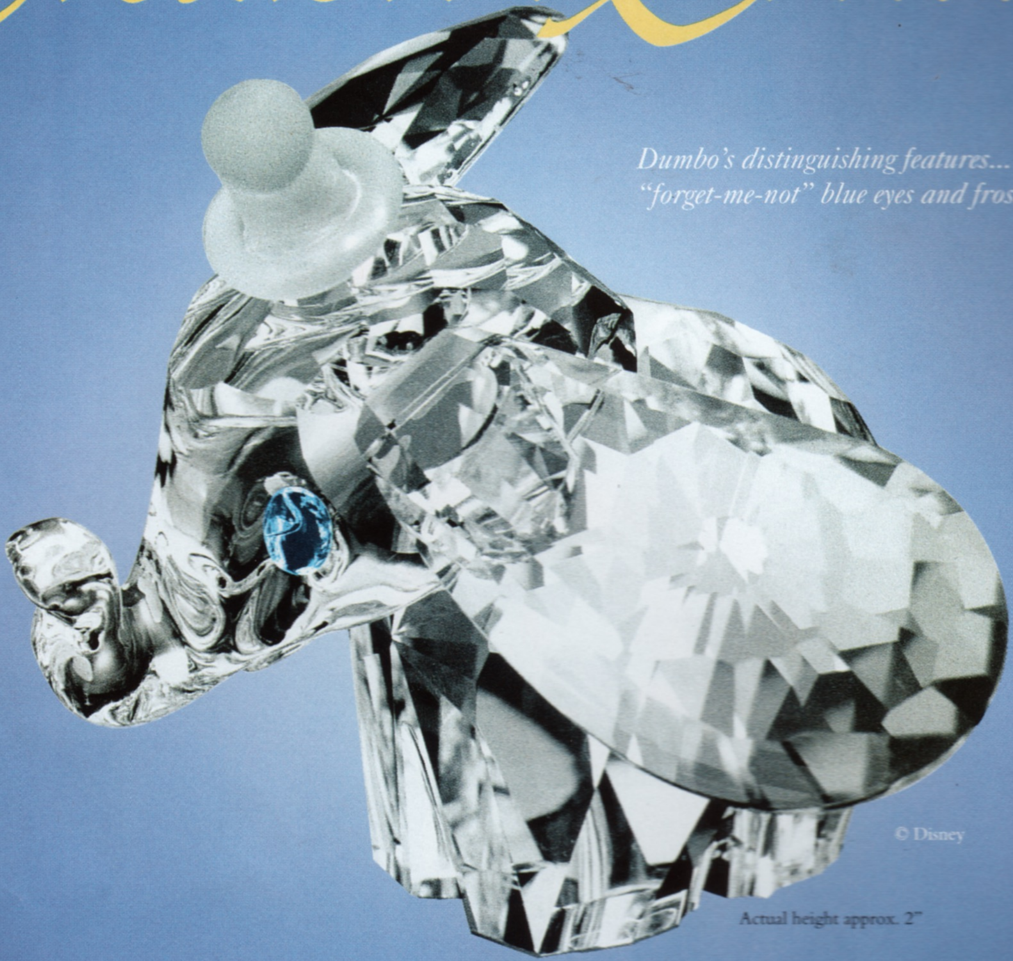
AN ANTONIO

- RICHARD FRANK TURNS ON DISNEY'S PRIME TIME IMPROVEMENT
- TIM BURTON WRAPS UP "NIGHTMARE BEFORE CHRISTMAS"
- TRIVIA PART DEUX FROM EURO DISNEYLAND

Exclusive Edition



Dumbo's distinguishing features...
"forget-me-not" blue eyes and frosted crystal hat.

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Actual height approx. 2"

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Photography by James Porter

"Home Improvement" is the leader of the pack among Disney's TV programs.

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EDITOR'S NOTES

Television first became prominent in American homes in the early 1950s. Since then, it has established itself as a necessity rather than the luxury it was originally perceived to be. More Americans own television sets today than own cars.

During television's infancy, the major Hollywood filmmakers would have nothing to do with the newcomer, convinced that it was a passing fad, nothing more than a curiousity. But one filmmaker had a different idea. He saw television as a whole new way to bring his form of entertainment to his audience.

"Instead of considering TV a rival," he said, "when I saw it, I said, 'I can use that; I want to be a part of it'."

Walt Disney did, of course, become a part of it.

Television has grown considerably in the nearly three decades since Walt last used it to enter our homes. And for a long time there was very little Disney involvement with "the Tube"—a special here and there, the Disney anthology series for a while, and then, with the advent of cable and paid programming, The Disney Channel.

But suddenly, Disney's back: Top-rated sitcoms, syndicated programs, Disney animation every day. Disney is happening on TV, and Richard Frank, President of The Walt Disney Studios, made it happen. Our cover story is a real insider's look at how one studio turned its TV presence from benchwarmer to MVP.

Shooting the cover for this story was a major challenge. Photographer Jim Porter, his assistant Rusty Hood, art director Dave Korobkin, and designer Patrick Hardy exhibited resilience, resourcefulness and remarkable self-control during a nerve-wracking but interesting week.

We were extremely pleased that Tim Allen, Loni Anderson, Sinbad, and Mayim Bialik were willing to give us some of their time. We didn't have very long with them, but each was tremendously cooperative and lots of fun. And very professional. They know what they're doing.

Basically, we had two-and-a-half hours to set up, and 15 minutes to get our shot. We did that four times.

Our first set-up was with Rich Frank, the TV monitors and Bear (Dreyfuss on "Empty Nest"). We actually had more than an hour to get this one right. Rich is great, but Bear stole our hearts. He is one terrific dog, half St. Bernard and half retriever, with the most expressive eyes we'd ever seen.

Mark Brull from "Dinosaurs" was also on hand to check out our lighting so he could match it when he shot Baby back at his studio. (Baby didn't feel like socializing that day, and there's nothing worse than a cranky Baby.)

We happened to be right next door to the "Home Improvement" set, where Tim Allen was due the next morning, so we came back early the following morning and literally grabbed Tim before his "real work" began.

A week later we were back in the same studio—it was beginning to feel like home. Mayim Bialik had agreed to come in while she was on vacation just for this shoot! She talked about her recent trip to Paris where her show opens this season—Blossom goes there to be with her mother.

As Mayim left, Sinbad was on his way in. He was doing radio interviews at the Studio for his new program due this fall. His sister, Donna Adkins, who is also his publicist, was with him. We had time to talk while the boys worked. She said that there are six siblings and all of them work with Sinbad. "We all think the world of him," she said of her famous brother. "If he quit show business and did something else, we'd all still work with him if we could."

Loni Anderson's shoot was a little trickier. They were in rehearsal the day of the first taping of her new role in "Nurses." We had to set up very quietly in a corner while rehearsal went on around us. When they'd finished, Loni went to change, then we had our 15 minutes. By the time we had finished packing up, the actual taping had begun, so we stayed to watch the real thing. A nice surprise!

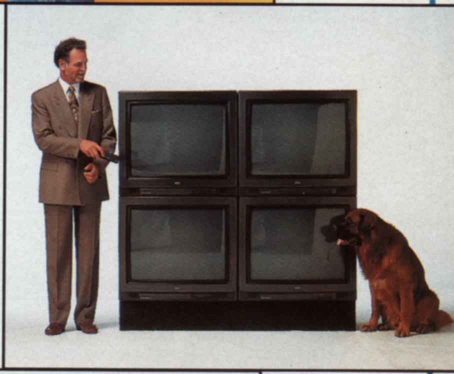
Our sincere thanks to all who helped make it come together.—**AKO**

So, what? You want me to saw my way out of here? Out of the TV. O.K. Sure. I can do that.

Is this what you had in mind?

Oh, yeah! I can pretend I'm playing a video game. (Where do they get these ideas?)

O.K., Patrick, what did you do with the dog?



Say "Good Night," Dreyfuss.

Coming Soon—Three Men and a Dog. From left: Patrick, Dave and Jim with Bear.

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RAZZMATAZZ

AND ALL THAT JAZZ

MICKEY AND MINNIE GO STEPPIN' IN STYLE AND HAVE SOME MISCHIEVOUS MADCAP FUN. MEANWHILE, PLUTO ADDS SOME BANG-UP ACTION TO THE CAREFREE COUPLE'S DAY.

DANGER
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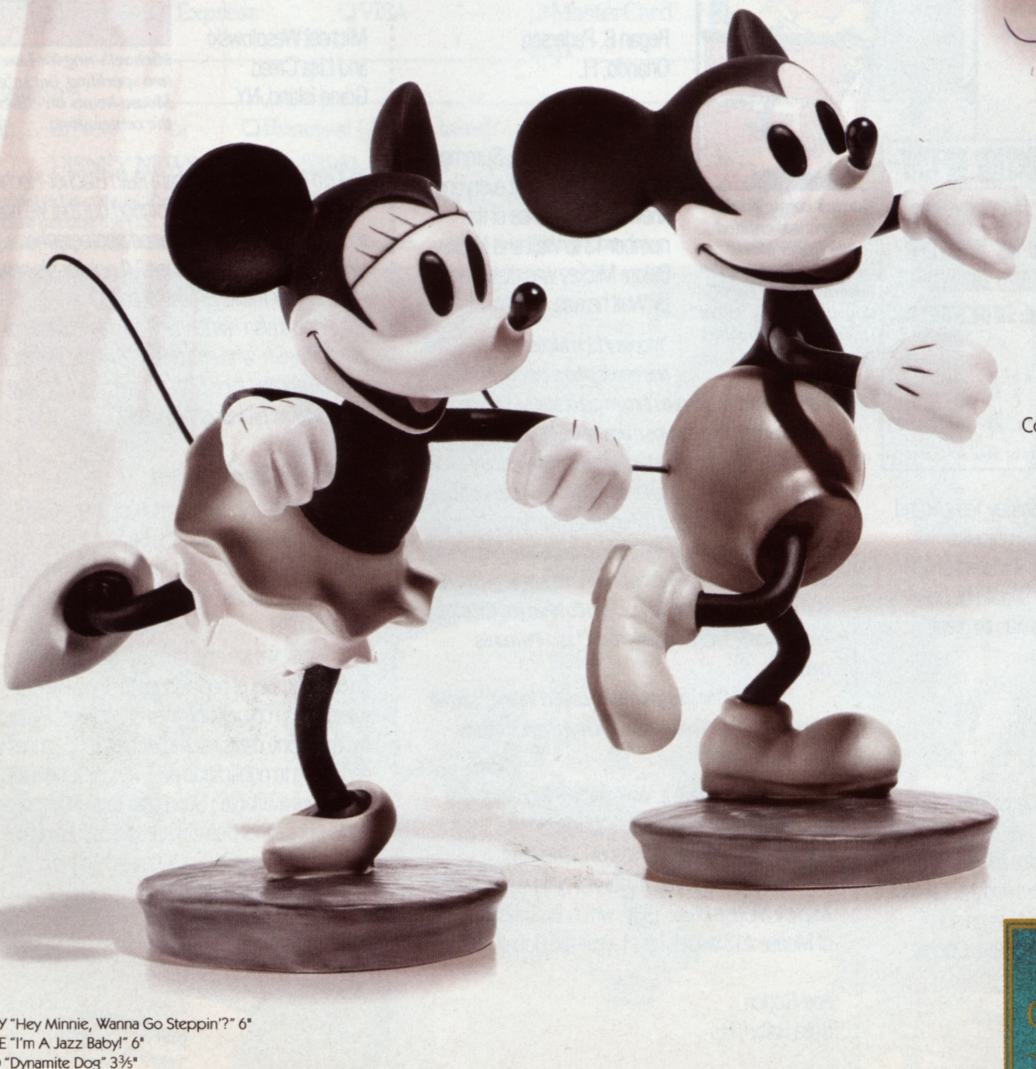

Now, all the zany antics and nostalgic charm of Disney's 1931 cartoon *The Delivery Boy* is captured in the Walt Disney Classics Collection of fine sculptures. Created by the artists of The Walt Disney Studios, this collection marks the first time the principles of Disney animation have been applied to sculpture. Handcrafted for the serious collector, each sculpture is accompanied by a Certificate of Authenticity signed by Roy E. Disney.

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MAILBOX

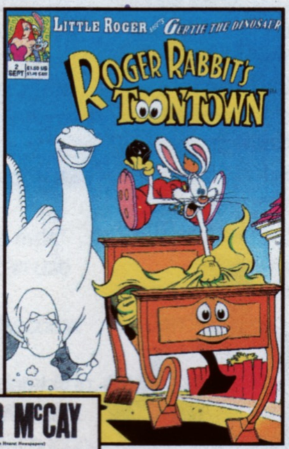
I want to let you know how much I enjoyed David Fisher's story of the "Secrets of Walt Disney World" (Summer 1992)—and especially how glad I am that you mentioned Dinosaur Gertie's Ice Cream of Extinction...Gertie was the first popular American animated film character—predating Mickey Mouse by fourteen years!

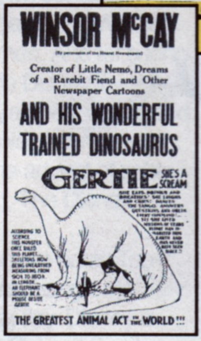
Gertie was created in 1914 by New York Herald comic strip artist Winsor McCay as part of his vaudeville act. Gertie's shy but playful personality, coupled with the novelty of the new animated film medium, captivated audiences of the day.

Though never intended as a newspaper comic strip character, Gertie did stage a comeback of sorts in a 1991 Disney comic book called *Roger Rabbit's Toontown*.

It's great to see Gertie is still receiving a bit of well-deserved recognition.

Kevin Kidney
Anaheim, CA


LITTLE ROGER meets GERTIE THE DINOSAUR
ROGER RABBIT'S TOONTOWN


WINSOR McCAY
Creator of Little Nemo, Dreams of a Rarebit Fiend and Other Newspaper Cartoons
AND HIS WONDERFUL TRAINED DINOSAURUS
GERTIE
SHE'S A SCREAM
THE GREATEST ANIMAL ACT IN THE WORLD!!!

Gertie's comic book appearance, entitled "Little Roger Meets Gertie the Dinosaur," informs us that Gertie now lives in the "silent" (and black and white) part of Toontown.

I am very curious to know who did the voices in "Bambi," particularly Bambi, Thumper, Bambi's mother, Faline, and Flower. One of them sounds like Shirley Temple and Faline (I think) sounds like Annette Funicello.

I don't think these credits are included on the video credit roll. If they aren't, they should be because their contribution to the film was so great.

Bridget Kenny
Prince George,
B.C., Canada

"Bambi" was released in August 1942—about two months before Annette was born. Neither was Shirley Temple among the voice talent for this film. Actually, most of the characters had at least two voice actors: one as a youngster, one as an adult. Bambi himself had four—Bobby Stewart, Donnie Dunagen, Hardy Albright, and John Sutherland. Mother was performed by Paula Winslowe, Faline by Cammie King and Ann Gillis, Flower by Stanley Alexander and Sterling Holloway, and Thumper by Peter Behn and Tim Davis.

Yay! Someone else finally noticed Anaheim and Valencia hidden in that sign in "Beauty and the Beast" (Letters, Summer 1993)! But I question the animators when they say they did it just to see if anyone would notice. Remember, the Anaheim sign was pointing to the bright and cheery path and the Valencia sign was pointing to the dark and dreary path. We all know why Disney would want you to go to Anaheim, but how many of your readers know why Disney would want you to stay away from Valencia? It definitely doesn't have anything to do with CalArts.

Regan B. Pederson
Orlando, FL

Why 1313 (Letters, Summer 1993)? I thought everyone knew the importance of the number 13 to Walt and Mickey. Before Mickey was discovered by Walt he was, and I quote:

"Mouse #13 in Mouse Fairyland. The one who is always playing tricks and cutting capers. Mickey was thrown out of Mouse Fairyland because his pranks were too much for the Mouse King. He flew fast for more than hundreds of miles and eventually landed on a roof in Hollywood, California. Mickey went into the house, began eating green cheese. When he was spotted by this man, mouse #13 began to run. Well, this man was Walt Disney who spoke to mouse #13 and determined he should be in movies. Walt asked the mouse, "What did you do when you first came to my house?" "I ate old green cheese," said the mouse promptly.

"Now, let me see; green is the color of Ireland," said Mr. Disney, musingly. "Green...Irish...Mickey! I have it! Mickey shall be your name!"

Now you have it. Walt and Mickey were very fond of the number 13...Walt decided to use the number 1313 as the address of Disneyland.

Even though you might not believe me, read *Mickey Mouse Book*, 1930, which includes the story of Mouse #13 written by 11-year-old Bobette Bibo.

Joel Cohen
Boca Raton, FL

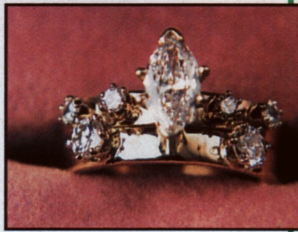
We loved your article on Disney's Fairy Tale Weddings (Spring 1993). Although we can't travel to the Magic Kingdom for our wedding day, September 11, 1993, we are keeping the Disney spirit alive in Buffalo!

It all started with the Mickey Mouse engagement/wedding ring Mike designed for Lisa...For the Big Day we'll be showing "Beauty and the Beast/Work in Progress" during cocktails, and "Fantasia" during dinner. The cake top is Mickey and Minnie in full wedding attire...and did we forget the Mickey bow tie for the groom?

How better to start off a wonderful life together than by traveling to London and Paris for two weeks, with a stop at the Newport Bay Club and Euro Disney!

Here's hoping that our marriage can be filled with all the love and wonderment that Walt has, in his own way, given us.

Michael Wesolowski
and Lisa Creed
Grand Island, NY



Michael's ring for Lisa includes two sparkling, but subtle, Mickey Mouse heads on either side of the center stone.

We'd like to thank Barbara Ruth Blacher-Hecht of Hackensack, NJ, for pointing out that we had incorrectly identified renowned photographer William Wegman as "Robert." (Look for his newest book on our Mickey's Market page.)

We'd also like to thank Michael Maney of Snellville, GA, who reminds us that the Three Little Pigs celebrated their 60th anniversary last May, not their 50th as previously reported.

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In response to the many requests we receive, *Disney News* is pleased to be able to offer a specially designed binder for those readers who like to save their issues of the magazine. Please see page 30 for details.

Also, we are able to make available a very limited number of back issues for those who are interested in completing their collections. Because the magazine dates back to Winter 1965, prices vary according to publication date. (Sorry, no Winter 1965 issues are available.) Send your request for a price list to our Letters Department address. For faster service, please write "Back Issues" on the front of your envelope.

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Disney

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Rich Frank

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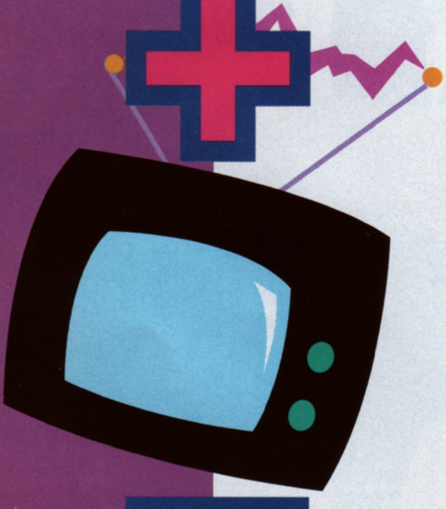

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MORE POWER!

By David Seidman

"There's a big exciting period ahead of us, and I say it's television. Television is a big open sesame to many things."

Walt Disney, 1950s

It's September 24, 1983. The CBS anthology series, "Walt Disney," has aired its final episode. For the first time in nearly three decades, Disney has disappeared from the television airwaves. Now the only Disney presence on television is on The Disney Channel.

Over the next two years, only one Disney series gets broadcast: "Wildside." It lasts just six episodes.

Then everything changes.

"The Golden Girls," "Empty Nest," "Blossom," "Dinosaurs," "Herman's Head," "Nurses," "Live with Regis & Kathie Lee," "Home Improvement"...a string of hits that have made Disney a major player in broadcast television once again.

Turning Disney network television into a winner wasn't easy. It required a complete shift in strategy.

Ever since the April, 1983 debut of The Disney Channel on pay cable, the Company had deliberately cut back its network TV operations. The feeling was that the only way the Channel could be successful was if there were no Disney product available on free TV.

According to Walt Disney Studios President Richard Frank, who came to Disney from Paramount in March of 1985, "When the new management arrived, one of the first things we did was to question the Studio's extremely cautious approach to television.

"The idea that we couldn't have shows on broadcast TV because they might compete with The Disney Channel was like saying you couldn't have a Disney Theme Park in Florida because there was already one in California. We were certain that the Disney franchise was strong enough to succeed on both cable and commercial television.

"What's more, we felt that we could expand the Studio's reach on television as we had in feature films. So, we created Touchstone Television in order to produce more adult-oriented network entertainment, and we established Buena Vista Television to bring Disney programming to the growing syndication market."

"The first thing they did was acquire us," says Tony Thomas of Witt/Thomas/Harris Productions, with hits such as "Benson" and "Soap" to their credit. Disney struck a deal to distribute Witt/Thomas/Harris shows to the networks.

"It paid off right away," Thomas points out.

That payoff was "The Golden Girls."

"NBC wanted to do a show about two older ladies, and Warren Littlefield and Perry Simon (then NBC Vice President, and Director of Comedy Development, respectively) discussed that with us," says Thomas.

Thomas and his partners Paul Junger Witt and Susan Harris, turned the two ladies into four.

"They wrote Blanche (the man-hungry Golden Girl) for me," says actress Betty White. "Jay Sandrich, who had directed most of the 'Mary Tyler Moore' shows, directed our pilot. And it was in his wisdom that he said, 'Look, if Betty plays another man-chasing, sexy type, no matter how many stops she pulls out, the

"[Television] is the number one priority...more important than all the movies we're doing. It's our face to the future."

Michael Eisner, 1980s

audience is going to think it's Sue Ann Nivens (Betty's role on "Mary Tyler Moore") all over again.'"

So White swapped roles with Rue McClanahan, who had been cast to play the naive Rose.

"The Golden Girls" debuted on September 14, 1985. In its first year it shot to number five in the Nielson ratings. Witt/Thomas/Harris followed it up with another hit—a spin-off from "The Golden Girls."

"Empty Nest" was a notion that (then NBC president) Brandon Tartikoff had about observing his parents. He wanted to do a show about an older couple. The idea didn't work.

"There wasn't much to talk about after a while with the couple," Thomas explains. "It would have been a wonderful play, but not a series."

Instead, the show featured a widower, Dr. Harry Weston (Richard Mulligan), living with his adult daughters (Kristy McNichol and Dinah Manoff).

And the family dog, Dreyfuss.

"The dog is an incredibly popular character," says Tony Thomas. "Jay Sandrich, our director, found his eyebrow movement quite amusing, and we played that up in the pilot."

Writers continue to script reaction shots for the dog, played to perfection by the amiable "Bear."

Thomas admits, "We didn't think that (Dreyfuss' personality) would be that rich."

In its first year, 1988, the show rose to number seven in the ratings.

"Empty Nest" and "The Golden Girls" weren't the only Disney series. Nine sitcoms debuted between 1986 and 1989 including "The Ellen Burstyn Show," "Sidekicks," "The Oldest Rookie," "Harry" and "The Nutt House." Disney in prime time seemed to be working.

But it wasn't.

To make a profit, a TV series has to stay on the air for five years. Every series but "Empty Nest" and "The Golden Girls" died within two.

"Disney had nothing on television except a long series of disasters," says Dean Valentine, Executive Vice President for Network Television. "It was a source of great frustration."

New shows fail all the time, of course. From 1985 through 1987, Universal introduced 15 new series. Only two—"Amazing Stories" and "The Equalizer"—lasted longer than a year. But that didn't make Disney any more successful.

Rich Frank swung into action. He had been involved with both feature films and television; he now focused more time on TV.

Part of the Disney TV strategy was to approach television in much the same way as feature films. Unfortunately, Frank and Jeffrey Katzenberg, Chairman of The Walt Disney Studios, came to realize there was a flaw in this approach.

"When we make a feature film, we are both the producer and the distributor," Frank explains. "All that matters is that we find a story that we think is great and want to make into a movie. From that moment on, we are in charge. We determine how the film is made, how it is distributed in the theaters and how it is marketed to the audiences.

"Television is completely different. We can produce a show, but then the marketing and scheduling of the show is entirely in the hands of the networks. We realized that in order to achieve consistent success in prime time television, we needed to build bridges with the networks. And one way to do this was to establish partnerships with talented writers and producers who had proven track records for creating successful network shows."

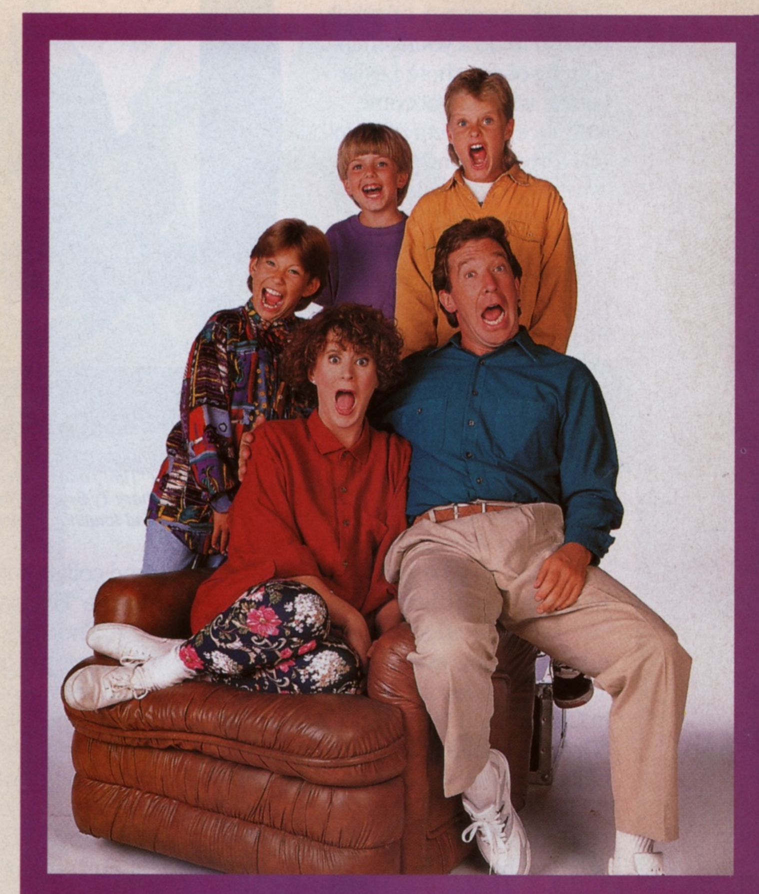
Michael Eisner and Jeffrey Katzenberg gave Frank and his team the financial backing needed to sign up some of the best in the business.

Real success at last.

In June of 1990, the Company had only three shows on the air—"The Golden Girls," "Empty Nest," and "The Magical World of Disney." Within 18 months, the networks were airing eleven Disney shows. Most of them are still running.

How do they pick a project?

"First, and by far the most important factor of all: Is it



A photo shoot for Disney News*? Aaaaaaaaaaaaaaaaah!!*

an exciting idea?," says Dean Valentine.

"Second, is the network having trouble with a particular time period, and if so, would this be a good show to put in there?

"And, third: Can the show succeed in syndication after it goes off the network and appears on local stations?"

The first of Disney's new hits was Witt/Thomas' "Blossom" which rose to number six in the ratings. Don Reo, the show's creator, originally wanted to do a young-man-coming-of-age show. Leslie Laurie, who had become NBC Vice President of Comedy Development, said, "Would you consider a female?" Reo and Thomas liked the idea.

"When we filmed the pilot, there were two parents, Richard Masur and Barrie Youngfellow," recalls Mayim Bialik, who plays the title role.

But Thomas, Reo and company felt that the show would work better as "Blossom and a house full of men" (as Thomas put it). Ted Wass was cast as a single dad and Joey Lawrence became Blossom's heartthrob brother.

In April 1991, came one of the oddest sitcoms ever conceived.

Michael Jacobs, creator of "Charles in Charge" and "My Two Dads," recalls, "Dean Valentine pulled me into his office, and told me that Jim (Henson) had an idea about a family of dinosaurs."

Jacobs got together with his friend and collaborator Bob Young to create "Dinosaurs."

The work had its conflicts. "I remember quite a few rather loud arguments in the beginning, especially about the baby. (ABC) thought that the baby was too mean-looking, too odd-looking, too strange. I thought the baby's a hit. The problem is, *Earl's* too mean looking."

Earl, the daddy dinosaur, "was actually like a barroom bully." Jacobs wanted a warmer dinosaur, like "Jackie Gleason, Fred Flintstone, Carroll O'Connor." Today's Earl was born. (And ABC grew to love the baby.)

"Dinosaurs" was an instant hit, reaching number seven in the ratings with its very first episode.

Meanwhile, back at Witt/Thomas Productions, two more shows were being born.

One was a show about a young man and the conflicting urges (intellect, sensitivity, fear and lust)—played by four different actors—inside his brain.

"'Herman's Head' was developed ten years ago for ABC," Tony Thomas says.

ABC bounced it. Then, along came Fox network. Witt/Thomas took it there. Fox Entertainment Group president Peter Chernin and executive vice president Sandy Grushow responded, "We love it." "Herman's Head" debuted on September 8, 1991.

Six days later, "Nurses" appeared on NBC.

"Warren Littlefield said that he wanted to do something with nurses. He felt there was a female ensemble comedy there."

Apparently there was. Two months after its debut, the show was number six in the weekly ratings, solidly anchoring NBC's Saturday night schedule.

In the show's second season, nurses Sandy Miller (played by Stephanie Hodge) and Annie Roland (Arnetia Walker) were too similar. Since Walker's role as head nurse was more important, the producers were forced to write out the character of Sandy.

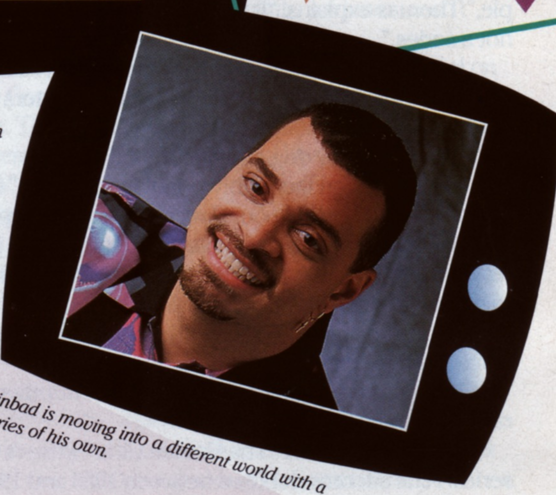
Moreover, "we did not have enough male appeal," says Thomas. "We brought in David Rasche to play a white-collar criminal serving up his time"—that is, doing community service as a reluctant orderly.

Finally, "the nurses needed an outside pressure of some sort. So we wanted to bring in somebody who was an administrator, who was into marketing and moving beds and selling the product, who was not interested in the care of the patients."

Loni Anderson brings that role to the hospital beginning this fall.

Three days after "Nurses" debuted

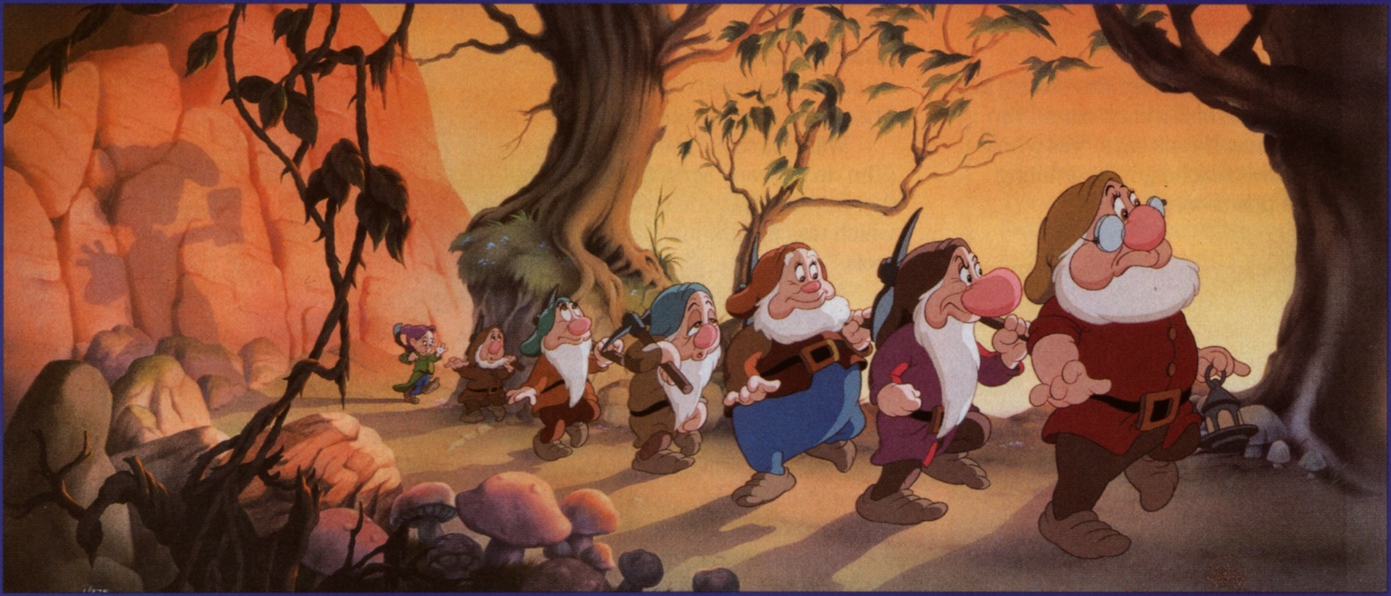
In "Home Improvement," the Taylor family is made up of Tim Allen ("Tim") and Pat Richardson ("Jill") parenting; center, Zachary Ty Bryan ("Brad"); left, Taran Noah Smith ("Mark"); and Jonathon Taylor Thomas (Randy).

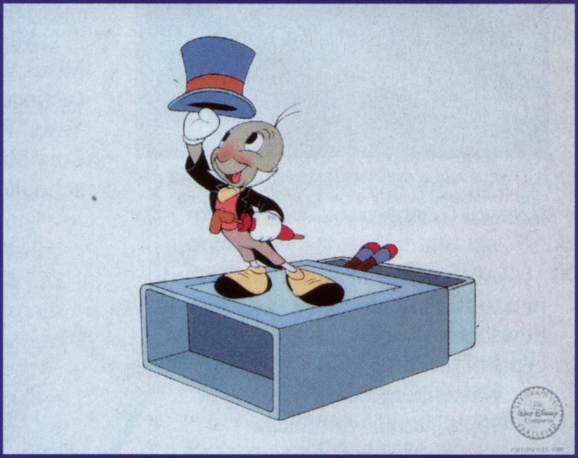


Sinbad is moving into a different world with a series of his own.

"Blossom" (Mayim Bialik, center) returns this season complete with (from left): best friend "Six" (Jenna von Oy) boyfriend "Vinnie" (David Lascher), dad "Nick Russo" (Ted Wass), and brother "Joey" (Joey Lawrence).

Original Art From Animated Films





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came the series that may become Disney's biggest hit yet.

When Disney started shopping for writer-producers, says Dean Valentine, "the first person on our list...was Matt Williams." Williams had written and produced "The Cosby Show," co-created "A Different World" (with John Markus and Carmen Finestra), and created "Roseanne."

Meanwhile, Jeffrey Katzenberg had become a fan of stand-up comic Tim Allen. Richard Frank says, "His whole act was this macho guy," a grunting lover of power tools.

Bill Nye, a real scientist and stand-up comic, hosts a new syndicated weekly show to prove his axiom about science: "It's not that complicated!"

Allen says that Katzenberg asked him to star in sitcoms that Disney was developing. But Allen had concepts of his own.

Katzenberg asked Williams to develop a sitcom with Allen.

"I balked at first, because of my experience with stand-up comedians," Williams says.

Since they work alone, stand-ups control all aspects of their work. That can be hard on a producer.

"Jeffrey said, 'Have lunch with this guy. I think you'll hit it off.'"

They did.

"There were so many similarities in our backgrounds: Midwestern, large family, brothers. We started swapping stories."

Allen wanted a sitcom about a man who hosts a TV hardware show; Williams and his partners Carmen Finestra and David McFadzean wanted to show a father "who wasn't the goofus television dad." For nine months the foursome swapped ideas. Allen recalls that Williams' team even spent days at his home in Michigan to get a feel for situations that would work for them. The result: "Home Improvement."

Williams says, "We purposely fed (Tim) in the early scripts all the things that he was most comfortable with, which was the grunting (and) the tools."

A good thing, too. Allen admits that love scenes with his on-screen wife, Patricia Richardson, confused him. He wasn't sure how to feel while kissing her. But he worked on his acting.

Now, says Williams, "we can give him anything to do."

"Home Improvement" has topped the weekly ratings over and over and has been given an unprecedented three-year pick-up from ABC.

Then there are the *new* series.

Michael Jacobs is working on "Boy Meets World," starring Ben Savage (younger brother of "The Wonder Years" Fred Savage), as 11-year-old Cory Matthews. Cory's neighbor is his schoolteacher and friendly adversary (William Daniels).

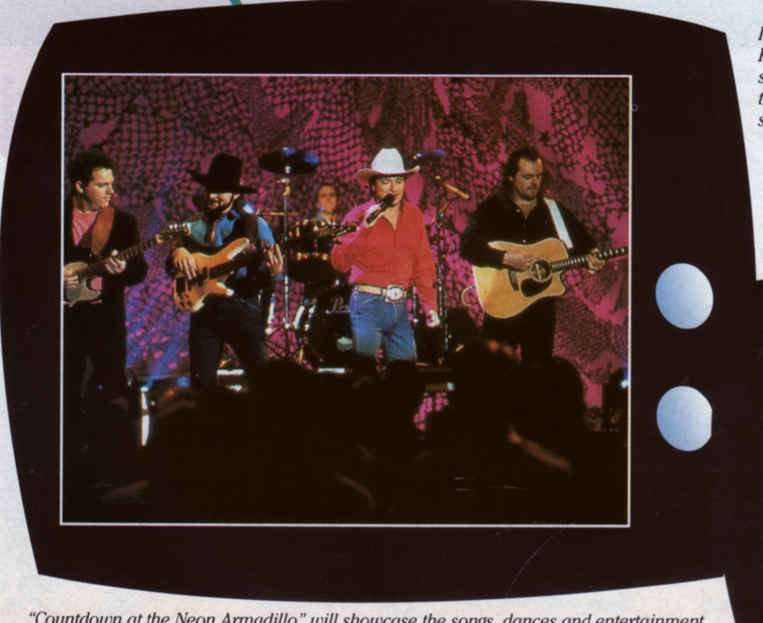
Dreyfuss (played by Bear) and Harry (Richard Mulligan) share a quiet moment at home.

"Bakersfield" is about an African-American policeman (Giancarlo Esposito) who moves his family from Washington, D.C., to Bakersfield, CA. Although the show uses TV clichés—the "buddy cop" show and the "fish out of water" concepts—it has "a very strange and unique sensibility, almost absurdist," according to Dean Valentine.

In the wake of "Home Improvement" are three more shows starring stand-up comics.

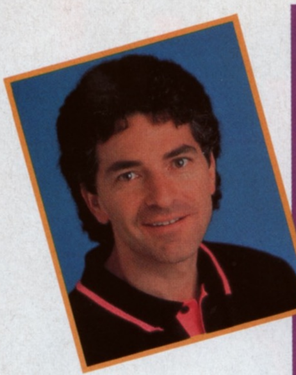
"The Sinbad Show" features comedian Sinbad, who appeared on the sitcom "A Different World," as a bachelor who takes in two foster children.

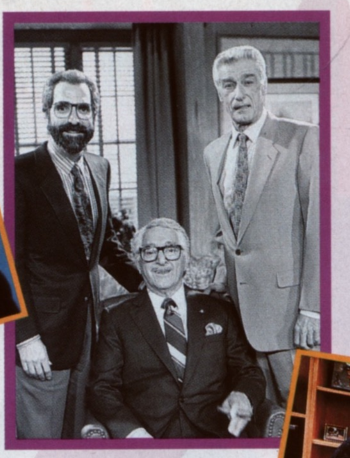
"These Friends of Mine" stars Ellen DeGeneres as a single woman whose pals look out for each other to the point of butting in. This show is to appear mid-season. Also mid-



"Countdown at the Neon Armadillo" will showcase the songs, dances and entertainment of today's country scene in a one-hour weekly syndicated series.

In "Boy Meets World," William Daniels (as "Mr. Feeny") tries to guide his next-door neighbor and student (Ben Savage as "Cory") through life's trials and tribulations—while making sure the kid stays in his own backyard!





Left, Michael Jacobs; center, Tony Thomas with dad Danny and Richard Mulligan on the set of "Empty Nest;" Matt Williams (right), Carmen Finestra (center), and David McFadzean.

season is "The Bowmans." John Caponera plays a warehouse supervisor and married father; his best friend, played by comedian Drew Carey, a bachelor, hungers for the hedonistic life.

Femme fatale Blanche (Rue McClanahan) tweaks the nose of infuriatingly naive Rose (Betty White) in Disney's first successful foray into prime time TV since the Walt Disney anthology series.

On Fox's mid-season lineup is "Monty," starring Henry Winkler (Fonzie on "Happy Days"). Winkler plays Monty Richardson, a blunt, opiniónated, right-wing talk-show host whose motto is "I'm right. I'm right. I'm right. Shut up."

Not everything Disney has touched has turned to gold. Between 1991 and 1993, there appeared (and disappeared) a total of ten contenders, including "STAT," "Pacific Station," "The Torkelsons," and "Woops!"

Nevertheless, Disney TV is strong, supplying 29.5 hours of programming per week for the 1993-94 season. The network TV division has more half-hour prime-time sitcoms than any other production house in town. Buena Vista Television continues to provide top quality animation and first-run series to stations across the country.

"This is Buena Vista Television's best year in syndication," says Randy Reiss, Executive Vice President, The Walt Disney Studios. "In addition to our highly successful series, 'Live with Regis and Kathie Lee' and 'Siskel & Ebert,' we are adding three new first-run series and three off-network series —'Countdown at the Neon Armadillo,' 'The Crusaders,' 'Disney Presents Bill Nye the Science Guy'—to our slate."

Meanwhile, The Disney Channel has been doing just fine. During Disney's expansion in broadcast television, The Channel has grown from 1.7 million subscribers in 1985 to more than 7 million subscribers in 1993.

Further into the future, says Richard Frank, the Company is talking about presenting new prime time series that bypass the networks and go to viewers via syndication, in the way that Paramount distributes "Star Trek: The Next Generation." On the network side, there will be another Matt Williams show and a series starring Dolly Parton.

Will these shows succeed?

"Some will fail. That's television," Frank says.

But Disney television will go on.

Television Legends Come Home to Disney-MGM Studios!

A shower of glitter and stardust will surround the Disney-MGM Studios Theme Park when the East Coast home of the Television Hall of Fame Plaza is unveiled. These historic new digs will be similar to the original Hall of Fame Plaza in North Hollywood, CA, where bronze sculptures of Bob Hope, Jackie Gleason, Milton Berle, Lucille Ball and Jack Benny are currently assembled.

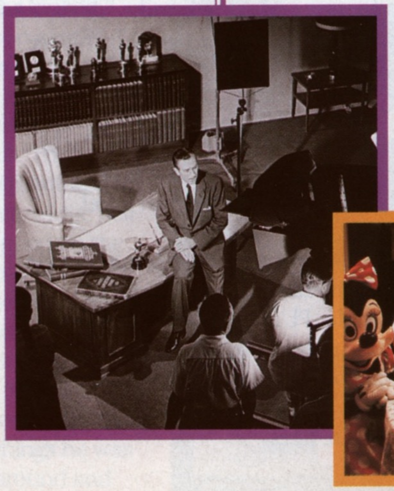
A life-size head sculpture of Mary Tyler Moore, who was originally inducted into the Television Academy Hall of Fame in 1986, will be among the first to "head" East. The gardens also will feature a golden Emmy statue and life-size statues and busts of other TV legends.

Following a tradition established last year, Walt Disney World Resort will also have the honor of hosting this and future Hall of Fame induction ceremonies. More than 500 celebrities, industry executives, friends and international media will attend the prestigious black-tie gala ceremonies to be held November 20.

This year's inductees are: John Chancellor, NBC's masterful news reporter and commentator for the past 40 years; Dick Clark, founder/host of "American Bandstand;" Phil Donahue, host of the "Donahue" show for the past 25 years; Bob Newhart, actor and comedian; Agnes Nixon, serial drama writer; and posthumously, Mark Goodson, a pioneer of original programming; and Jack Webb, legendary as the taciturn "Sgt. Joe Friday" on "Dragnet."

Richard Frank Elected TV Academy President

Last August it was announced that Richard Frank has been elected to a two-year term as president of the Academy of Television Arts & Sciences (ATAS), beginning October 13. Frank, who has been active with ATAS for ten years, previously served as president from 1985-87.



Walt's stint as host of his first TV series, "Disneyland," was so successful that he continued in the role until his death in 1966. Michael Eisner revived the tradition when he stepped in as the "voice of Disney" in 1984.

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"READY WHEN YOU ARE, W.D."

By Michael Mallory

When Walt Disney was first planning to take on the new medium of television with a show called "Disneyland," many at the Studio felt he would make the perfect on-camera host.

All they had to do was convince Walt himself.

"He did not want to do the intros in the beginning," says cartoon producer/director Paul Carlson, who 35 years ago served as assistant director for the filmed TV segments. "He was really kind of shy and he didn't think he was any good [on camera]. But it was natural for him to be the emcee."

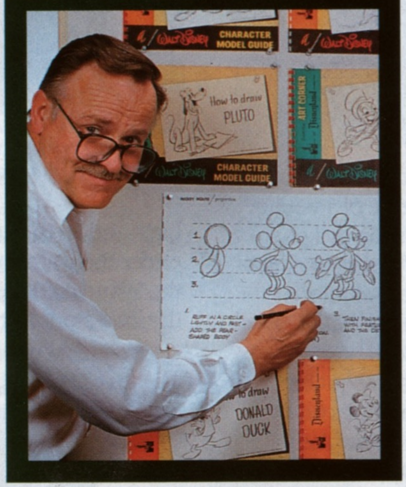
Eventually Disney was persuaded and the rest is history.

From the mail room to "Lady and the Tramp."

Paul Carlson joined the Disney Studio in 1954 and worked his way up from mail delivery to animation. Later he became assistant to director Charles August "Nick" Nichols, who was then responsible for commercials and title sequences for "Walt Disney Presents" (formerly "Disneyland"), "The Mickey Mouse Club" and "Zorro."

Since Nichols and Carlson worked in live-action as well as animation, the job of directing the boss in his filmed lead-ins fell to them.

Paul Carlson



Neat lettering lands a job illustrating Disney's "How To Draw..." character books.

"[Walt] took direction pretty well," says Carlson. "He told us once that when he gave a guy the responsibility of a director, he also gave him the authority. Whenever I saw him work he would always show respect to the guy he worked with."

Yet nothing escaped Disney's perfectionist eye, not even himself.

"He was pretty particular about the way he looked," Carlson recalls. "I remember one time he was standing behind a desk, and he had a gun on and was talking about "The Nine Lives of Elfego Baca." Nick wanted to show some guns and a cartridge belt on the desk and we propped up the back of the desk with six-inch blocks so the angle was improved. But when Walt got on the set he noticed that the desk was high and he said, 'People will think I'm short.' Nick explained that by the desk being flat it wouldn't display the things he was talking about. Walt got around and took a look through the camera—'All right'—and then went along with it."

Those who had pegged him as the perfect host were right: in 1955 Walt received a personal Emmy nomination for Most Outstanding New TV Personality.

Off the set Carlson and Nichols met with Disney once a month to discuss the unit's various projects, which included "Fresh-Up Freddie" commercials for 7-Up and "Bucky Beaver" spots for Ipana Toothpaste. Carlson also illustrated a series of "How To Draw..." character books, a job for which Walt "cast" him, he says, because of his neat lettering.

Today Paul Carlson heads his own company which produces cartoons and ads featuring Mr. Magoo. He has only one regret from his days as a young cartoonist with Walt Disney: "I never had a picture taken with him, I could kick myself," he says. "But I was one of his 'hands' and I liked him a lot. He couldn't do anything wrong as far as I was concerned."

Walt introduces an episode of "The Nine Lives of Elfego Baca" for his "Disneyland" series.

EURO DISNEYLAND TRIVIA

PART DEUX

By Ryan A. Harmon

Disney Theme Parks are filled to the berm with trivia, and Euro Disneyland Park is no exception for those in trivia pursuit. From design stories to "inside jokes," each "land" boasts its own exciting collection of unique facts and figures.

In our previous installment (Summer 1993), we had traveled north up Main Street, U.S.A. That puts us now in Central Plaza—the hub of Euro Disneyland, where four more distinct "realms" await our discovery. Working in a clockwise fashion, we continue our tour by heading west, past the gates of Fort Comstock, back to the days of the untamed American frontier.

Frontierland

For decades, Europeans have had a love affair with the American Old West. With that in mind, Euro Disneyland designers brought to life the great American West both as it was and as it was romanticized in Western legends, novels and Hollywood films. They made it the largest land in the Park and filled it with exciting attractions, authentic props and a saddlebag of trivia.

According to show producer Jeff Burke, the Euro Disneyland Frontierland was themed to a definite place in time: the American Southwest at the height of the Gold Rush era. Familiar attractions were dressed out in new designs to reflect the specific theme.

"We turn a dream into a nightmare, bring you back from the nightmare and wake you up again," is how Burke describes *Phantom Manor* in Frontierland, a new version of the popular *Haunted Mansion* renamed for better translation in France.

Unlike its predecessors, the exterior of *Phantom Manor* is a decrepit frontier abode, prompting the Latin front gate inscription to change from "Fortuna Nulla Fides Frontis"—"looks can be deceiving" (as at the other Mansions) to "Non omis mortar"—"not everything dies."

A new (old and decrepit) exterior calls for a new motto.

The ride-through tour of the manor revolves around the theme of a young bride and an evil phantom. While many of the scenes are similar to those in the *Haunted Mansion*, the expansive graveyard sequence has been replaced by a journey below the gravestones and into a real "ghost town"—Phantom Canyon—that comes alive with spirits of the Old West!

Below Boot Hill nestled alongside *Phantom Manor*, is the Gold Rush town of Thunder Mesa, home to The Lucky Nugget Saloon—a new version of Disney's long-running live western revue.

Rivers of America has been renamed Rivers of The Far West to represent such American western rivers as the Rio Grande, the Colorado and the Sacramento.

At the center of the river, replacing the traditional Tom Sawyer Island, sits *Big Thunder Mountain Railroad*—the wildest ride in the wilderness! The popular runaway mine train travels back and forth in a pitch-black tunnel under the waters of the river to reach the island, and then to return again to the load station. It's the fastest, most

This Frontierland, with hoofprints and wagon tracks crisscrossing its streets, is set in America's Southwest during the Gold Rush days.

This Big Thunder Mountain sits in the middle of a river!

The elegant "Mark Twain" plies the waters of the Rivers of the Far West, a nod to the Rio Grande, the Colorado and the Sacramento.

exciting *Big Thunder* yet!

Circling *Big Thunder Mountain* on the Rivers of the Far West is the familiar *Mark Twain* stern-wheeler, as well as the first side-wheeler riverboat in a Disney Theme Park, the *Molly Brown*. Ray Wallace, the same man who designed and built the original *Mark Twain* for Disneyland, oversaw the design of both Euro Disneyland vessels.

Seen only from the *Euro Disneyland Railroad*, the Grand Canyon Diorama, expanded from its sister Disneyland attraction, is a realistic interpretation of the famed Arizona landmark. The diorama's dramatic background mural was painted under the guidance of Gary Cokely, son of the scenic artist responsible for painting the Disneyland original.

All Frontierland nomenclature is in English to uphold the American Old West theme. On the ground, textured concrete (a concession to modern times) features imprints of horseshoes and wagon ruts. The sounds of the land include famous musical themes from western films, as well as braying donkeys, whinnying horses, and the clatter of buckboards and Conestoga wagons.

One Thunder Mesa facade reads, "Huntington Mill, Est. 1872. Contact Mr. Jack O'Ferges, Foreman in Assay Office, before unloading wagon." Similar to a number of windows along Main Street, U.S.A., the sign is a dedication to retired Walt Disney Imagineering model shop artist, Jack Ferges.

The attractions, restaurants and shops of Frontierland are filled with authentic memorabilia of the great American West excavated from old ghost towns, museums and mine auctions throughout California, Arizona and Utah.

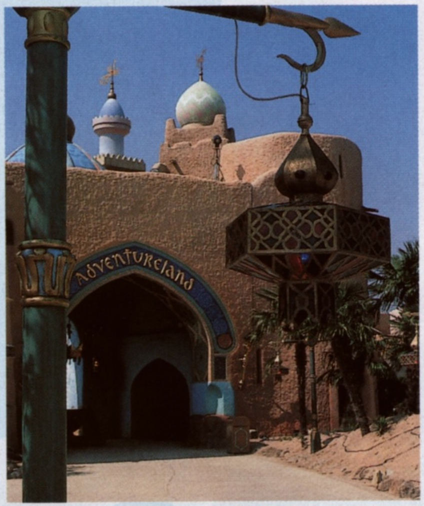
Adventureland

The compass and hemisphere logo from Walt Disney's "True Life Adventure" series highlights the arch that welcomes guests into a completely redesigned Adventureland. According to show producer Chris Tietz, in the corners of the arch are scrolls with the hidden letters, "WDI"—the initials of Walt Disney Imagineering.

Based on the *Tales of the Arabian Nights*, the ornate, fairy-tale entranceway to Adventureland is Adventureland Bazaar, an exotic, onion-domed desert fortress, crowned by a giant egg. "It's the nest of the giant roc bird from the Sinbad story," explains Tietz. Each dome is topped with a brass weather vane shaped in the form of a character from the *Arabian Nights* stories.

If this baby decides to hatch, look out below!

On one street near the Adventureland entrance, guests may even stumble upon Aladdin's lamp, set back in its own little niche. As they watch, the lamp issues forth a great jovial genie, who disappears into thin air with echoing laughter! (The lamp and genie were designed prior to the 1992 release of the recent Disney animated film, "Aladdin.")



Watch your step as you enter Adventureland—you just might stumble upon Aladdin's lamp.

Two long-since-removed Disneyland attractions return by popular demand to the *Adventure Isle* area of Adventureland. Captain Hook's Pirate Ship and a redesigned Skull Rock, both from the 1953 Disney animated classic, "Peter Pan," await exploration on this unique Tom Sawyer Island-style tropical playground. (This time, however, the figurehead on the bow of Captain Hook's Ship bears an uncanny resemblance to Ariel—The Little Mermaid!)

"Actually, Adventure Isle is a totally new attraction, unique to this Park alone," says Tietz. "Here we've expanded the *Swiss Family Robinson Treehouse* with a Root Cellar maze below it, and included the shipwreck that brought the Robinsons to the island. Guests can visit the wreck by crossing a floating barrel bridge.

"There's also an entire mountain grotto of caves to explore and treasure to find."

Tietz points out that in July another attraction unique to Euro Disneyland opened in Adventureland.

"*Temple of Peril* is the first-ever roller coaster in any Adventureland," he says. "It is also the very first roller coaster Disney has ever done with a 360-degree loop. And, it carries the name "Indiana Jones" on the marquee as an adventure brought to you by Disney and George Lucas."

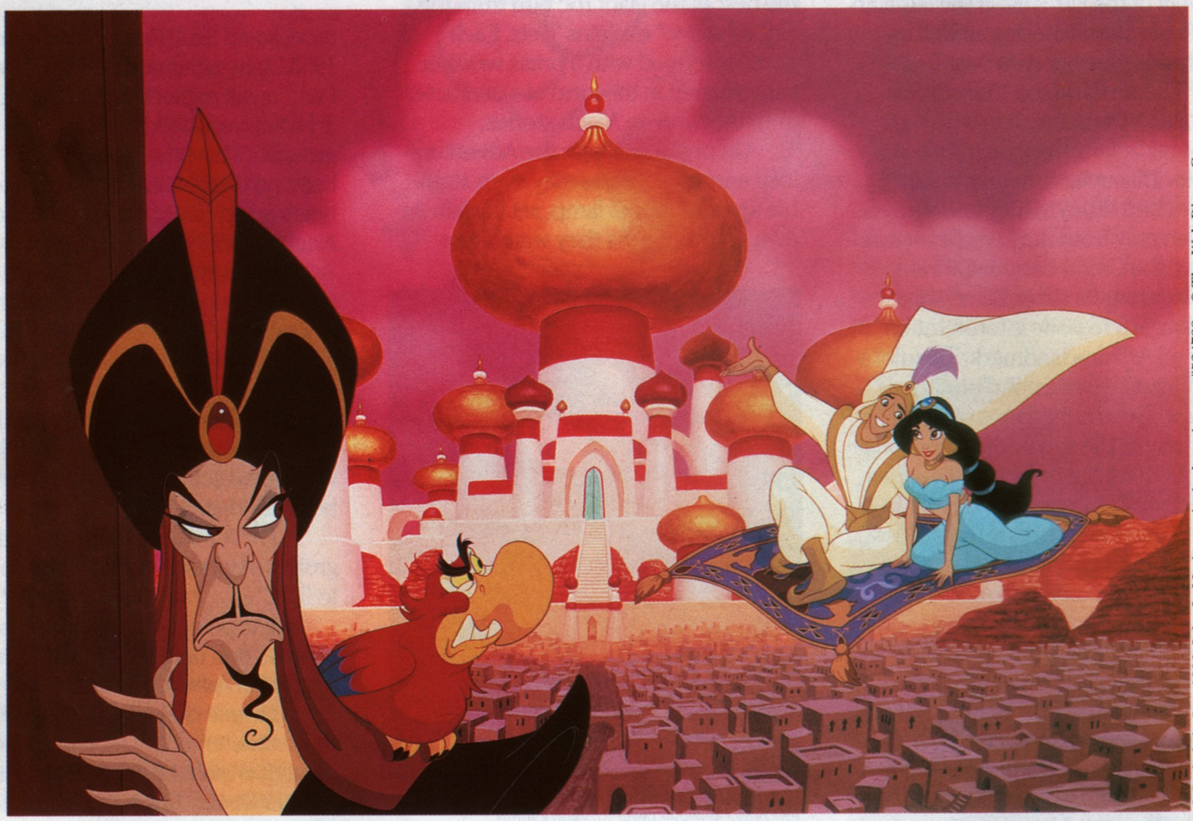
An ominous Spanish Fort is home to an exciting new *Pirates of the Caribbean*. Redesigned and filled with state-of-the-art *Audio-Animatronics* figures (including sword-fighting pirates!), the attraction debuts a new live-action film effect featuring the silhouettes of pirates (looking an awful lot like some Imagineers), pillaging a Caribbean village.

The skull and crossbones look the same, but the figurehead on Captain Hook's ship is said to look a lot like Ariel.

Like the Disneyland original, this *Pirates of the Caribbean* fea-

A Wish Come True for Collectors: The Art of Aladdin at Sotheby's

One-of-a-kind cel set ups from the Academy Award-winning animated film Aladdin will be featured at Sotheby's upcoming sale. Featuring original hand-painted backgrounds, the cels represent a unique opportunity for fans to add to their collection.



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Auction in New York: Saturday, October 9, 1993 at 10:15 a.m. and 2 p.m.

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Special Travelling Exhibition: Highlights from the sale of *The Art of Aladdin* will be on view at Sotheby's galleries in the following cities:
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Specially created artwork for the cover of the catalogue depicting Aladdin, Jafar, Iago and Jasmine, hand-painted gouache background with a hand-inked cel overlay, 14 ¾ by 20 ¾ in. The proceeds from the sale of this cover lot will be donated by The Walt Disney Studios to the Make-A-Wish Foundation which grants wishes to terminally ill children. Auction estimate: $4,000–6,000

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Locating tropical flora that can survive the winters of Paris was a problem—with the exception of this hardy specimen.

tures two waterfalls. But unlike its predecessors, the “drops” are spaced for ultimate impact. And, for the first time in a Disney Theme Park, the steam train offers passengers a sneak peek into the show through strategically-placed observation windows.

Euro Disneyland has no *Jungle Cruise* attraction, since two nearby German theme parks adapted the original Disneyland concept as their own. Still, the jungle's “head salesman,” Trader Sam, has his own jungle boutique.

Inspired by the Adventurers Club at Walt Disney World's Pleasure Island, The Explorers Club restaurant displays the “souvenirs” of its world-traveling members. Among its many framed photos and maps is a lithograph print of a Disneyland *Jungle Cruise* concept, painted by the late artist, Harper Goff. Purchased by Tietz at *The Disney Gallery* at Disneyland in California and sent to Euro Disneyland, the piece is a tribute to Goff, who was responsible for the design of the original Disneyland attraction.

At Le Château de la Belle au Bois Dormant *Mickey Mouse heads share honors with escargot.*

Because of the French climate, landscaping a tropical-themed land was a challenge for designers. Though no exotic plants live in Adventureland, many varieties of similar bamboos and palm trees do survive the cold winters. In the summer, potted palms and banana trees are brought out from a greenhouse to enhance the landscape design of this exciting land.

WHICH WAY
UNDER
THAT WAY

The European maze craze prompted this new attraction.

Fantasyland

Because Europe is home to genuine medieval castles, Imagineers chose to create an all-new “storybook” castle for Euro Disneyland. *Le Château de la Belle au Bois Dormant (Sleeping Beauty Castle)* was inspired by the heavenward-spiraling architecture of the great French landmark, Mont St. Michel, and the richly-hued illustrations in the book, *Les Tres Riches Heures du Duc de Berry*.

LA BELLE AU BOIS DORMANT

A reminder that a storybook served as the inspiration for a fairytale Castle.

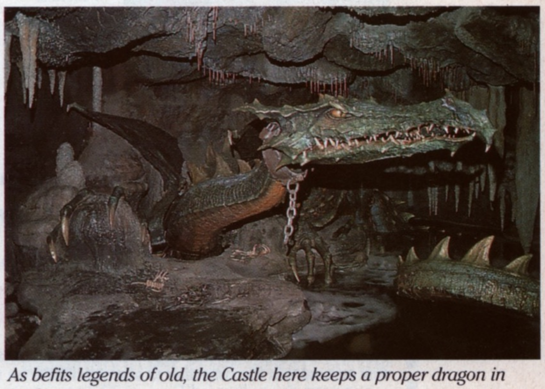
The 43-meter-high chateau has several gabled roofs and 16 turreted towers, each ranging in height from three to fourteen meters. Wind-vane designs include the Disney 'D', fleur-de-lis and stars. Twenty-three-carat gold leaf highlights each decorative finial and wind-vane, as well as the gable cresting on the castle exterior. Slate tile shingles on the front face of the castle feature subliminal Mickey Mouse heads and a handful of gold towers include a small tribute to one of France's culinary delights—three-dimensional, gold leaf *snails*!

The west side of the castle features a grassy knoll with waterfalls pouring into the moat. The look of cube-shaped Arizona cypress and Yew trees clustered around the castle exterior was inspired by artist Eyvind Earle's production design for the 1959 Disney animated classic, “Sleeping Beauty.”

Inside the castle, a polarizing filter is rotated behind glass with the effect of a kaleidoscopic, ever-changing stained glass window. A featured element overlooking the mezzanine, the “Polage” transforms from a rose, representing one of the Three Good Fairies' gift of beauty for the infant Aurora, to two doves, representing another's gift of song. The Disney family coat of arms adorns the west wing. And in the dungeon, an enormous fire-breathing dragon dozes in *La Taniere du Dragon (The Dragon's Lair)*.

Alice's Curious Labyrinth is a unique hedge maze inspired by the Disney animated classic, “Alice in Wonderland.” Mr. Toad is represented by Toad Hall Restaurant, which features his coat of arms emblazoned with the motto, “Non consumas frogleggus.” Inside, a portrait above the fireplace dissolves into three “paintings” of Mr. Toad as the spirit of famous European artists.

The *Dumbo the Flying Elephant* attraction is actually the second unit built for Euro Disneyland. Because the 16-vehicle ride originally intended for Euro Disneyland was completed a year early, it was decided to go ahead and install that one at Disneyland in California, replacing the 35- year-old original 12-Dumbo attraction.



As befits legends of old, the Castle here keeps a proper dragon in its dungeon.

Pizzeria Bella Notte is an elaborately decorated Italian restaurant based on the Disney animated film, “Lady and the Tramp.” The exterior patio is surrounded by a charming plaster wall composed of colorful broken Italian tiles. Or is it? Sly show producer Tom Morris mysteriously acquired broken tiles that once made up one of two murals de-

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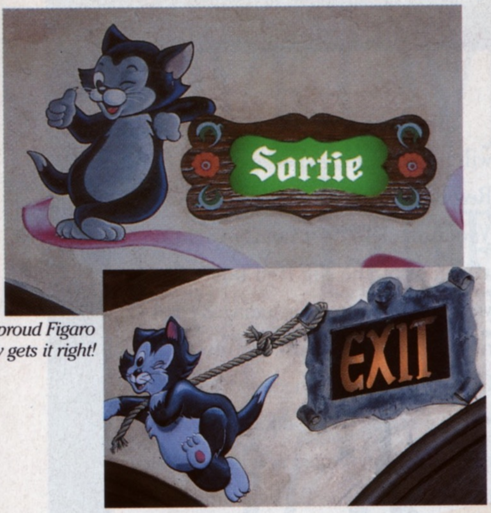


A proud Figaro finally gets it right!

signed by Mary Blair for Tomorrowland at Disneyland. (This mural was replaced in 1987 by the current *Star Tours* mural.) Morris personally carried the tiles to France and used them in the wall—purely for the sake of Disney trivia.

Morris also speaks of a little inside joke he played in the "Pinocchio"-themed Au Chalet de la Marionette restaurant. It seems that an exit sign installed over the entrance to the Bavarian-style Village Haus Restaurant—across the planet at Disneyland—was a bit off center. Rather than tear up the wall to reinstall the sign, scenic artists painted Figaro the cat furiously pulling the word "exit" back on center. In Au Chalet de la Marionette, the Euro Disneyland equivalent of the Village Haus, Morris made sure that the exit sign was installed correctly.

"I then asked one of our designers to create another portrait of Figaro beside the sign," says jokester Morris, "this time leaning up against it, winking and giving a *thumbs up*!"

Discoveryland

The future just isn't what it used to be. So, after decades of "Tomorrowlands," Imagineers finally decided to rethink the concept. The result was a timeless world of "yesterday's tomorrows," based on the visions of such European futurists as Jules Verne and Leonardo Da Vinci.

A brilliantly colorful future world as envisioned by long-ago futurists, Discoveryland features a handful of new and redesigned attractions. Show producer Tim Delaney explains that "each attraction carries its own architectural vision of the future."

Orbitron is a golden, kinetic sculpture of a model universe. Beneath the whirling planets and constellations spins a Victorian version of the popular *Rocket Jets*. The 12 rocket-shaped *Orbitron* vehicles soar skyward to a height of 26 feet, circling the planetary model eleven times a minute.

Le Visionarium is the name of the *Circle-Vision* theater, a 360-degree time travel adventure. Combining, for the first time, *Audio-Animatronics* characters and computer-generated special effects with a Circle-vision 360 film, the attraction takes guests on an action-packed time-travel journey throughout Europe.

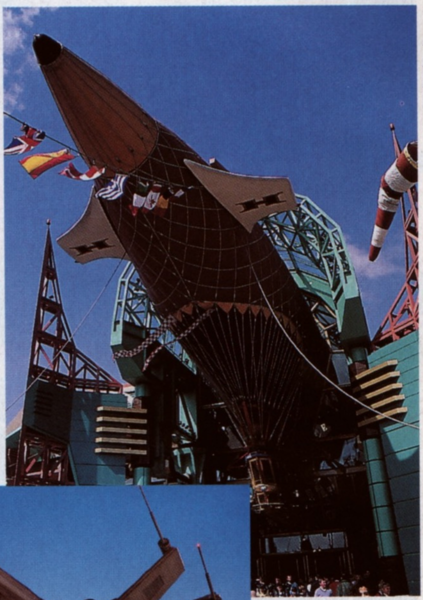
Created originally for Euro Disneyland (and now open in Tokyo Disneyland), this epic film follows the adventures of Timekeeper, 9-Eye and well-known futurist Jules Verne as they confront dinosaurs in 65 million B.C. and traffic jams in the 1990s!

"Dream of the Future" is the concept for a new *Autopia* attraction which speeds drivers of all ages down a four-lane mini-highway, past road signs, billboards and a model City of the Future. According to Delaney, the look of the attraction was inspired by animated visions of super-highways in Walt Disney's "Magic Highways" television episodes of the 1950s. The "ultimate '50s vehicles" feature fins and other "futuristic" details.

Leading the way to a world envisioned by long-ago futurists.

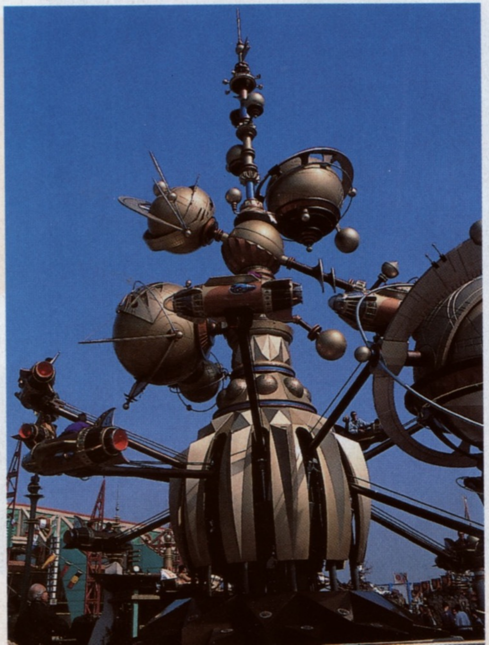
DISCOVERYLAND

An "X-Wing" trainer craft is dynamically positioned at a banked angle in front of *Star Tours*. Inside the attraction queue, designers' initials and birthdates are disguised as model numbers on overhead parts baskets. An authentic Speeder Bike from "Return of the Jedi" adorns a nearby directional sign.



Tony Baxter's Hyperion airship finally sees the light of day.

Follow the X-Wing trainer to Star Tours, then look for Imagineers' initials and birthdates inside the queue.

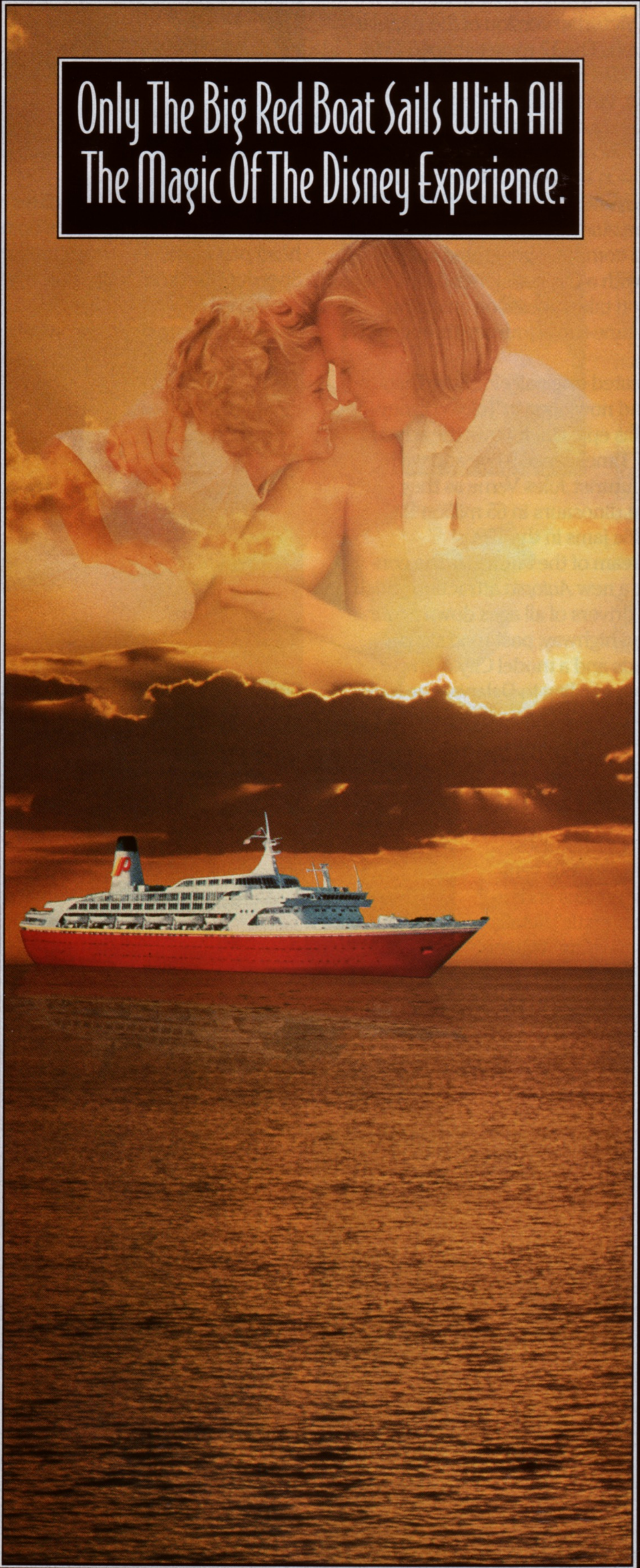


The golden Orbitron represents a model universe.

But the most striking visual in Discoveryland is the magnificent Hyperion airship that screams out of the bird-shaped Videopolis building. The *Hyperion* originally appeared in designs for Discovery Bay, a land proposed for Disneyland in the 1970s.

Future Trivia

Staying true to Walt Disney's words for Disneyland, Euro Disneyland "will never be completed as long as there is imagination left in the world." As the newest Disney Theme park continues to evolve, the addition of new attractions will surely add pages of trivia to the Euro Disneyland legacy. After all, Euro Disneyland is still just a newcomer to the wonderful world of Disney trivia!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SPECIAL FEATURE

MOVE OVER SANTA... HEEERE'S JACKIE!

"Nightmare Before Christmas" is Comin' to Town

By Angela DeCarlo

Imagine if you will, that you live in a land where it is always Halloween. Your friends and neighbors are ghouls, ghosts and goblins of every ilk. You are happy here; after all, it is the only world you have ever known. But every once in a while you feel there should be something...more.

Then one day you find yourself catapulted into a wonderful new world. A world of sparkling snow and twinkling lights, presents and candy canes, lilting carols and Santa Claus!

What's a bedazzled pumpkin from Halloweentown to do?

If you're Jack Skellington, star of "Tim Burton's Nightmare Before Christmas," you decide to kidnap Santa and make yourself King of Christmastown!

This is the plot of Tim Burton's ambitious new film for Touchstone Pictures. Now let's take a look behind the scenes of a most unusual production. —Ed.

The new Touchstone Pictures' production, "Tim Burton's Nightmare Before Christmas," premiering this fall, is the first full-length, stop-motion musical animation film to take advantage of today's computer technology. Burton's film pushes production capabilities to a new level, making this a truly stellar-quality production.

"...It is maybe one of the most innovative and creative films that we have done to date in animation," says David Hoberman, president of Walt Disney Pictures and Touchstone Pictures.

Utilizing over 200 puppet characters, 230 sets, 19 stages and as many 35mm cameras, this highly stylized movie engages the eye in an imaginative manner. However, it's the heartrending story of Jack Skellington, the Halloweentown "Pumpkin King," which will become imprinted on moviegoers' memories. With its 10 songs, composed by Danny Elfman, this film's lyrical approach illuminates Jack's scheme to take over Christmastown, while empathizing with the secret yearnings that propelled him in his misadventure.

The music moves the story along in an ongoing narrative, punctuated by a cast of macabre characters. There's Sally, the rag doll; Lock, Shock and Barrel, a trio of ghoulish tricksters; and of course, an evil scientist with the gravelpit voice of William Hickey, the "godfather" in "Prizzi's Honor."

Through the painstaking process of shooting the film frame by frame—viewers see 24 frames per second—Jack and the other character puppets come alive in a quirky,

Jack Skellington is certain the people of Christmastown will be thrilled with their new Santa.

humanistic fashion. With the help of the puppets' alter egos (aka the animators), body movements—including facial expressions—are surprisingly fluid in this high-tech production.

Lock, Shock and Barrel try a little sledding through a candy cane lane as they search for "Sandy Claws."

Co-producer Kathleen Gavin compares "Nightmare's" stop-motion process to that used in "King Kong"—but better.

"While the stop-motion process is not basically different from that used in 'King Kong,'" says Kathleen Gavin, co-producer, "production values are much higher in our film. This film is 'handmade,' taking over two years to complete.

"Our own machine shop created the puppets, each with an armature that is really a skeleton underneath and quite sophisticated," she adds. "We also have utilized 'frame grabbers,' a video system used as a tool by the animators to hold the previous two shots while working on the current frame. This is only an assist—we don't shoot on video, and video is not in the final film."

The Disney Studio's Skellington Productions in San Francisco utilized computers and video technology which enhanced the artists' ability to create fabric-dressed puppets who "act" on miniature sets that are precisely lighted and lavishly "dressed." While the entire film's story is initially presented in storyboard form, the camera sets are the places where the film's animators must "reenact" every storyboard movement for every character.

After animator and director confer on the precise body motions to be employed, followed by rehearsals and tests, the puppets are posed in movements of the tiniest increments. This time-consuming process results in the production of only 70 seconds of stop-motion film in one week's time.

"Being a stop-motion animator is an incredible challenge," says "Nightmare" director Henry Selick.

"It's harder to do than cartoon animation. In cartoon animation you draw it, test it and then maybe repair it to get the pose a little better. In stop-motion we do go through several tests but in the end the animator must do a performance with his puppet. And we try to shoot the action in one take."

Directing puppets turns out to be not too different from working with live actors, according to Selick.

"I act out for the animator, they act out for me. If they're too shy to do that, they do it with sketches. But in the end they go into the room where it's just the animator, the set, the puppet and the camera. They are extraordinary people. They are our Jack Nicholsons—I mean that level of actor."

Of course, getting the puppet body to move properly is only part of the challenge. After all, it's the face that tells much of the story in any drama or comedy.

To tell the film's story of "holiday worlds of old," where every holiday has its own land, and the sole year-round occupation of the residents of each holiday land is preparing for their one special day, takes plenty of action.

And hundreds of separate heads for lead actor puppet, Jack Skellington.

For Jack alone, between 700 to 800 specific "replacement heads" were created. With so much variety, the animators were able to make Jack act out an astounding array of emotions. Photographed one frame at a time, the different faces and mouth positions made it possible for the animators to match Jack's lip-synching exactly.

While any child can easily imagine a land of holidays, it

was veteran director Tim Burton ("Batman," "Edward Scissorhands," "Beetlejuice," "Batman Returns") who created the story and characters.

During a stint at Disney, Burton conceived and did preliminary designs for the story of Jack Skellington and his mid-life crisis.

"Halloween has always been the most fun night of the year for me," says Burton. "It's when you can be somebody else and you can be anything. It's where fantasy rules. The spirit of Halloween is one of dropping rules...and being scary in a funny way."

Tim admits to having as his childhood idol Vincent Price, while lyricist/composer Danny Elfman favored Peter Lorie. Burton and Elfman credit their similar childhood interests with their ability to work well together creating the musical and dramatic elements of "Nightmare."

"His idol, Vincent Price, was always the torturer," says Elfman, "while Peter Lorie was the persecuted. There was a similarity in era and influences from movies that Tim and I shared."

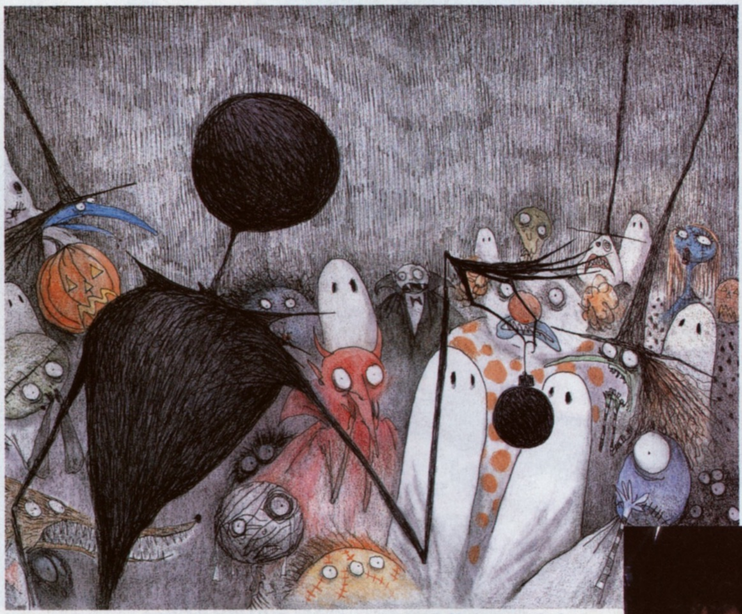
The collaboration results in a seamless style blending music and action.

"There are more songs in this film than usual," says Elfman.

"It's more of a libretto," adds Burton. "The music is part of the story and more interwoven than usual. Not at all like a Broadway belted-out kind of song.

"It's a more old-fashioned style, where every song tells a big chunk of the story and advances the plot, like in an old Rogers and Hammerstein musical. If you took out a song you'd lose a humongous part of the story."

"When writing the songs," says Elfman, "I was trying to write something that you could have heard now or 20 years ago. Or 40 years ago. I wanted the songs to be something that could have come from any of those past periods."



One of the original Tim Burton illustrations from his book Nightmare Before Christmas, *on which the film is based.*

The music plays to the sentiment of Jack's inner dilemma.

"I think it's a very heartfelt story," says Burton, "like the Grinch in reverse. Jack only means to do good, he's got a good heart."

The focus on Jack Skellington's inner conflict is what puts the story in motion. He's basically a successful individual—he's doing well in Halloweentown—but he discovers something excitingly new when he falls into Christmastown. This intoxicatingly fresh experience prompts him to scheme to take over Christmas and possess it completely. Maybe you can say Jack is in the throes of falling in love. He's mad for Christmas and wants to make it his own.

"I empathize with Jack," says director Henry Selick.

"I don't know if I'd call the story of 'Nightmare Before Christmas' one of a mid-life crisis. But it's close. Even when someone is successful in life, they can wonder what a different life would be like. In this story Jack Skellington has an opportunity to try something new, to be the leader of another holiday world and he's wildly excited by it. He ultimately fails, but it was a worthwhile experience. Sometimes only by getting away from home can you appreciate what you have there."

Selick agrees there are no religious overtones to the holidays in the film, whether Druid in the case of Halloween, or Christian in the case of Christmas. However, he does point out there is something spiritual in the rituals connected with the beloved holidays.

"What Jack responds to when he first goes to Christmastown is the pureness of the people; the elves who make Christmas; the beauty of the fresh snow; lights. There's something clean and pure about it. It's not religious, but it's sort of spiritual for him," says Selick.

Producer Tim Burton (left) and director Henry Selick conjur up something different for the holidays.

This is a story for all ages, according to Selick.

Creator Tim Burton and his cohort of creative artists tell a story at once offbeat and upbeat with warmth and tenderness at its heart. And it's all done in a spellbinding musical manner. It's eerie; it's macabre; it's really a lot of fun. Something different for the holidays.

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GROWING UP IN THE MMC

For These Mouseketeers, It's a Family Affair

Posing for an album cover: (clockwise from top) JC Chasez, Tony Lucca, Rhona Bennett, Ricky Luna, Matt Morris, Nita Booth, Dale Godboldo, Jennifer McGill.

Tate Lynch and Ilana Miller get ready to rehearse.

Brittany Spears, Nikki DeLoach and Christina Aguilera get beautiful for the cameras.

Tish (from Hair and Make-up) puts a finishing touch on Ryan Gossling.

By Robyn Flans

Tony Lucca is about to say goodbye to the largest contributing factor in changing his young life. The New Mickey Mouse Club has not only been his home away from home during the months of May to September for the past 4 1/2 years, it is responsible for creating a Tony he likes much more today.

"Before I came to the Club, when I was in the 9th grade, I was a three letter jock playing basketball and football, and running track, ready to go into high school," says the 17-year-old Waterford, Michigan Mouseketeer. "When I came down here, I got to see people expressing themselves easier, doing things they love to do and not so much things they are expected to do.

"I'm different now. I can hang out with certain people and not worry about who I'm seen with or...," his voice trails as he ponders a summation.

"It's changed my values," he states decisively. "Things that really mattered to me before, don't seem to matter anymore. Also, you grow up quick—having to take care of an apartment and now with my license, having to make the payment on my truck. You gain a completely new level of respect for people who are grown up."

JC Chasez agrees: "When you're on TV you have to set a good example, so you try to carry yourself in a good way in every way possible. I still have fun, but I try to set an example."

"The whole Mickey Mouse Club thing is an incredible education," Lucca continues. "Everyone is willing to learn from each other. For example, we'll be doing a skit and one of the kids might throw out a suggestion that will work. Or in another situation, a kid might suggest something, but the director will show him why it can't be done, tape-wise or because of a staging problem. It's very cool. They listen because the MMC is a show *for* kids and *by* kids."

Senior Vice President, Original Programming for The Disney Channel, Steve Fields says that while it is not a *rule* that Mouseketeers leave by 18, it makes sense that the actors seize the opportunity of college, while the show maintains the youthful relations with its audience.

But not *too* youthful. Fields explains that the Mickey Mouse Club was revived in 1989 to specifically raise the age level of The Disney Channel viewers.

"The Disney Channel had been very popular with younger children," he explains, "but the kids were outgrowing the Channel by 10 years old. We wanted to do a show that would be popular for older kids and speak to them, but in a Disney way. We wanted to do something that was positive, exciting and entertaining.

"We developed a lot of different ideas," Fields says, "and what we came around to was that there was a structure and an idea that had been done about 25 years earlier and that had worked very well.

"We thought there were a lot of elements in the original Mickey Mouse Club that were terrific," he continues, explaining that the present show is akin to its predecessor in several ways, for example, the use of theme days. Guest Day, Anything Can Happen Day, and Music Day are all similar concepts, while the Circus Day of the '50s has been updated to Party Day and Rodeo Roundup is Hall of Fame day.

The serialized movies are also a holdover from yesteryear, reminiscent of such Tommy Kirk/Annette showcases as "Spin and Marty" and "The Hardy Boys," and Darlene's "Corky and White Shadow."

"Each serial consists of approximately 12 seven-minute episodes," says Fields. "Currently, we are running 'Emerald Cove.'"

"Emerald Cove," which Fields refers to as a "dramedy," follows the serial pattern of starring only Mouseketeers and dealing with relative teen issues of the day. However, today's MMC has also produced "mini-movies" which star performers other than the regular Mouseketeers. Fields proudly notes that through these vehicles, the MMC helped to launch the careers of Jason Priestley (MMC's "Teen Angel" and "Teen Angel Returns"), Jennie Garth, Sean Patrick Flanery and Shannen Doherty.

Aside from contemporizing the music and dance, a sign of the times is the way the new Club deals with social issues.

"I think we've come a long way since the '50s," says Fields. "I think today's kids are interested in both being entertained and having fun in the world around them."

While creating a more socially-conscious generation has certainly been a by-product of the show's success, it seems the bottom line is simply finding the right actors, ranging from 11 to 17, who create the chemistry with which its young audience relates.

"These kids come from all over the country. They are not 'Hollywood' kids. They're really regular kids who happen to be talented," says Fields, who was involved in the recent audition process that lasted four months and yielded seven new members.

Out of the 20,000 kids seen by a casting director, thirty were presented via video to the upper echelon management of the show. Then fifteen finalists were brought to an audition camp for a weekend to see how they interacted with the singing coaches and choreographers.

Keri Russell and Justin Timberlake watch while Tony and Dale go through hoops over the ball.

FIRE LANE
LANE

Nikki, Nita and Matt tickle the ivories.

Keri rocks out; Justin is working up to it.

Nikki Deloach, one of the chosen seven, says being the new kid on the block is scary, but that the ensemble has made her quickly comfortable. At 13, being away from her home in Blackshear, Georgia for four months does create an intense homesickness, but she says that, frankly, there really isn't a lot of time to dwell on it. Her family manages to visit frequently, but aside from that, the members of the cast have very full days.

Since taping a new season of the MMC begins before the school year ends, the Mouseketeers must attend school for three hours each morning. When September rolls around and the new school year begins, the cast is still in Orlando, so they once again attend class at the beginning of each day.

The weeks alternate from rehearsal to the next week's taping, and Nikki says the hardest parts of her new job are the long days of rehearsal and the constant repetition of each performance.

"I can only work from 9:00 to 6:30 because I'm under 16," she explains, "but that is a *long* day and you get really tired. They make sure if you get tired, though, that you take a nap, because the last thing they want is for one of us to get sick or tired. We're taken care of really well."

All of the actors agree it is a lot of hard work, but each one declares that hard work was one of the reasons they wanted the job in the first place.

"I came here to do some work in order to move on and do what I want to do," says Rhona Bennett, who, like most of the kids, wants to remain in the entertainment business when she departs the MMC. "The hard work comes with the package."

What also seems to come with the package is a true appreciation for long-lasting friendships—even more so than the original Mouseketeers, some of whom are now celebrating nearly 40 years of friendship. Not only do these Mouseketeers work the long days together, they actually *live* together. Having been recruited from all over the country, all must live away from home during the taping season. They share rooms in apartment complexes near Walt Disney World, where the show is taped. Naturally, they also spend nearly all their social time together.

MMC

With an almost Pollyannaish outlook, each of the Mouseketeers insists that even after they've said the "big goodbye," and they are scattered throughout the country, they will remain close.

"It's almost sickening sometimes," Lucca laughs, "but none of us really ever argue or get into it with each other because we're on the same plane."

"When we do argue, we end up making up really quickly and go to the mall or we really enjoy going to downtown Orlando to listen to jazz in some of the coffeehouses," JC says, adding that egos seldom enter the picture.

"Our egos get put in place either by our parents or a friend," he says. "There are 19 other kids who will do it for us. We don't want to get an ego, so if somebody starts showing signs of it, it's 'Hey, chill out.' We set each other straight. That's what your friends are there for—to take care of you and look out for you."

Mouseketeers, like Tony Lucca, may grow up and leave the show, but wherever they go, they'll always be members of this very special Club.

Rhona takes a call on the set and Keri waits her turn.

Clubmaster Fred Newman sits patiently while Regina (Hair and Make-up) prepares him for today's show.

THE ALBUM

For Rhona Bennett, "The Mickey Mouse Club" album was the fulfillment of a dream, and in fact, "Real Talk," a song on which she provides the lead vocals, is the first single.

"The album was one of the coolest things I've ever done," agrees Tony Lucca. "We recorded 13 songs (12 of which made the album) and went into a studio here in Orlando, day in and day out. On our show, we record songs every day, but we do music for television, which is a whole other ball of wax than music for an album."

"I was a lot more picky with the album," admits Michael Egizi, producer of the album and the Musical Supervisor for the show. "I think some of the kids may have gotten frustrated with that. It had nothing to do with how well they were doing it, they just weren't used to my working that way.

"Because of time constraints, we nail down lead vocals for the show in 45 minutes," he explains. "On the album, each note was scrutinized as if it was under a microscope, and they still nailed each vocal in under three hours. That is really unbelievably *fast* for an album. I don't know very many people who do vocals that quick."

Egizi, who had just finished working with Richard Marx and was working as Cher's keyboardist when he got the call to join the Mickey Mouse Club two years ago, knows what he's talking about.

"With other people, I've spent a day or two or three getting one vocal," he says. "On this album, the kids would sing a line that would be really close, except for one little note that didn't go down at the *exact* right moment, so we'd have them do that section again. That might have been frustrating to some of them.

"It was too bad that some of the kids who sang background didn't get a lead," he remarks, "but it was only because the songs we picked wouldn't have fit their voices. It had nothing to do with their talent," he emphasizes.

As part of the growth for the show's 6th season, the Mouseketeers will showcase the album's songs. This will be the first time they will be performing the original material outside of the recording studio.

In addition to music videos and concert performance numbers from the album, the Mouseketeers are hoping for more records that can be used in conjunction with the show. And, as if all that isn't enough, they're getting ready to take their show on the road. Look for them in concert near you this fall:

October 2 - 3	Minneapolis, MN
October 9 - 10	Detroit, MI
October 16 - 17	Chicago, IL
October 23 - 24	Indianapolis, IN
October 30 - 31	Atlanta, GA
November 6 - 7	Seattle, WA
November 13 - 14	Houston, TX
November 20 - 21	Dallas, TX
December 4 - 5	San Francisco, CA
December 11 - 12	Los Angeles, CA

Featured on The Mickey Mouse Club album are lead/back-up vocalists Rhona Bennett, Nita Booth, JC Chasez, Dale Godboldo, Tony Lucca, Ricky Luna, Jennifer McGill, and Matt Morris; and back-up vocalists Josh Ackerman, Lindsey Alley, Ilana Miller, Keri Russell, and Marc Worden.

Photos by David Roark
Walt Disney World Photography

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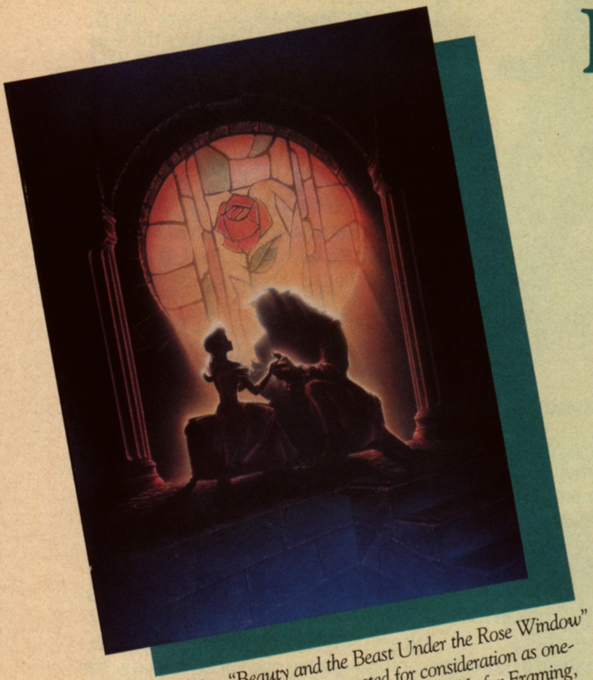

Limited edition "Beauty and the Beast Under the Rose Window" litho, 20" x 30". Original art created for consideration as one-sheet for the film; used as Disney News Suitable for Framing, Winter 1991. Signed and numbered by artist John Alvin. Edition: 1,500.
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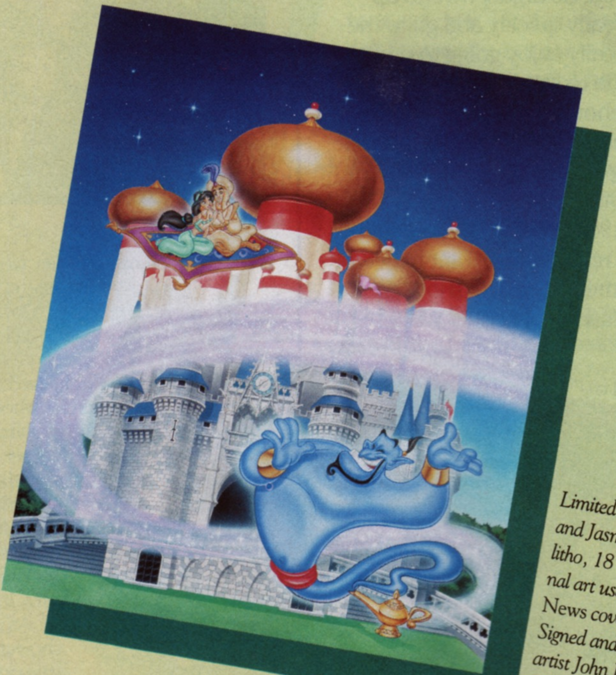

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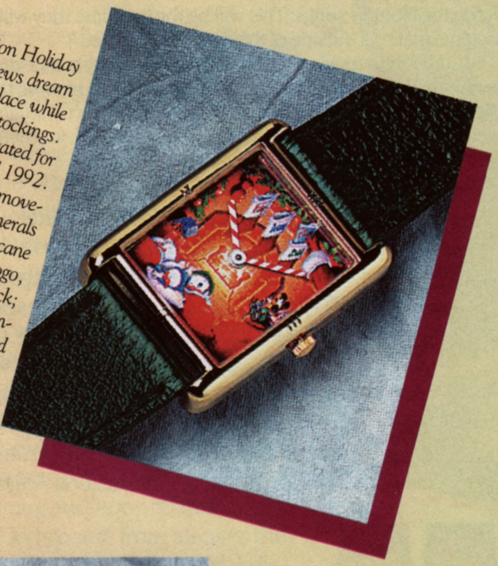

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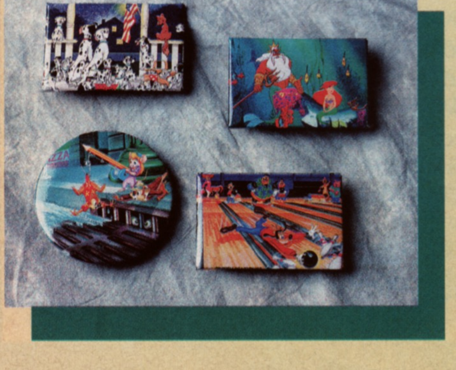

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***The "Beauty and the Beast" and "Aladdin" lithos will be introduced at the Disneyana Convention in Anaheim CA, (September 16 - 19).**

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Old-fashioned broadcast microphone bearing the Disney News nameplate between Mickey Mouse ears houses a high-quality am/fm battery-powered radio. "Since 1965" (indicating the first publication year of Disney News) is imprinted on a brass plate on the radio face. (Battery included) Quantity limited to 1,000.
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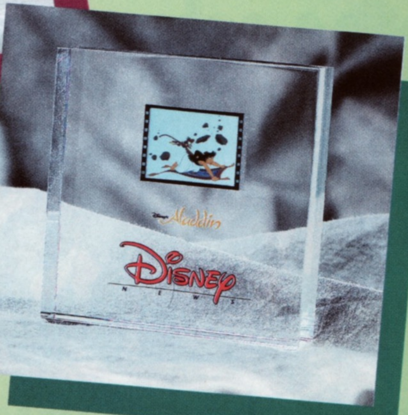

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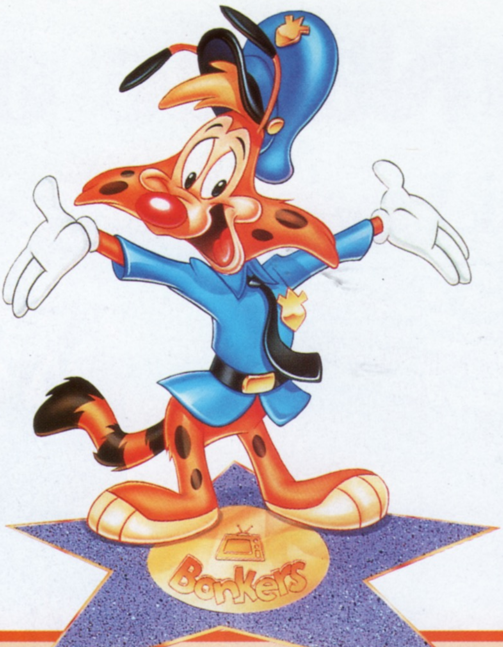


WHEN WORLDS COLLIDE IT'S BONKERS!

New Entry Plays on The Disney Afternoon

By Greg Robbins

Bonkers D. Bobcat—star of the silver screen and television, a comedic actor whose star of fame and fortune is on the rise. Suddenly, the dream ends and his once glimmering star is but a burnt-out meteorite falling to earth; falling fast and falling hard.

So, what's an out of work Toon supposed to do next?

How about joining the police force? It makes perfect sense. Toons are indestructible and constantly on the move. Just imagine it, a police officer who can't be hurt, who never gets tired, who never eats donuts! Well, two out of three isn't bad.

This fall, audiences will get to see the first "Toon"-turned-cop when the half-hour series "Bonkers!" joins the lineup on "The Disney Afternoon."

The series is set in Hollywood, where all the Toons are trying to make it big in the movies, or at least in the animated shorts. But, as things go, not everyone can be a star, and some Toons turn to a life of crime. To combat the problem, the Hollywood Police Department set up the Toon Division headed by Detective Lucky Piquel (pronounced Pea-KEL).

Applying for a position as a recruit is Bonkers, a Toon looking for work after his comedy series was canceled in favor of "The Bicep Bill Show." Bonkers' law enforcement skills include only his personal understanding of Toon behavior and some sketchy investigative methods he picked up from cartoon scripts.

As the first Toon to become a police officer, Bonkers and his human counterparts are in for a little culture shock.

"'Bonkers!' is really about what happens when two worlds collide," says Bob Taylor, supervising producer of the series. "The Toon world and the human world each have a different set of rules, different behaviors, and different looks."

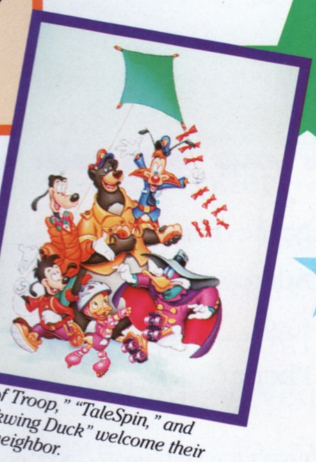
"Bonkers!" is the first show to combine both human and Toon worlds solely with animation. The concept of humans and Toons together has been done before, but always with a combination of live-action and animation. In this series, humans are rendered in simple greyed hues, while Toons are drawn with bright primaries and no shadow colors, giving them a more two-dimensional look. This effect makes the humans appear muted while the Toons seem to jump off the screen.

These differences between humans and Toons are fully demonstrated in the relationship between Bonkers and Lucky Piquel.

"Bonkers brings a Toon's childlike enthusiasm to everything he does," says Bob Taylor. "He's a naive 'wanna-be,' whereas Piquel is a 'used-to-be'—or 'thought-he'd-be.'" Piquel is the original "poor soul."

Everything Bonkers does, he does full steam ahead. There is no in-between, no middle ground, no lukewarm. Things are either the best or the worst, nothing in the middle. His seemingly crackpot methods of detective work pay off in the end when the case is solved, to the dismay—and sometimes the peril of his human partner.

Bonkers has a hard time remembering that his crime fighting colleagues *can* be injured, unlike himself. Toons, like Bonkers, get flattened, or have a


"Goof Troop," "TaleSpin," and "Darkwing Duck" welcome their new neighbor.

Versatile voice talent Jim Cummings adds two new characters to his repertoire.

Police recruit Bonkers D. Bobcat someti
actually does make a "bust" (just ask L
Hubert here)—much to the consterna
of his human par

vase smashed over their heads and they bounce right back and shake it off. Even the laws of gravity don't apply to them.

Lucky Piquel, like all humans, on the other hand has earthbound limitations, and is sometimes unwilling to go beyond the boundaries of logic, the boundaries that Toons hardly recognize. Lucky is always being asked by his partner to take a leap of faith and believe in a Toon's "reality."

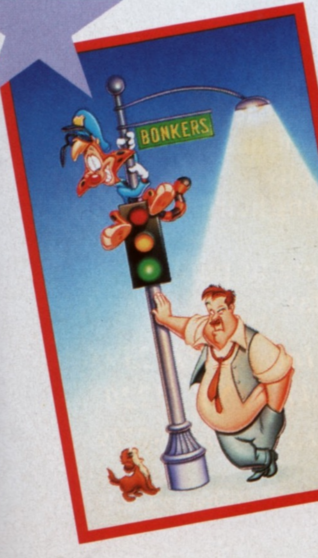
A case in point: Bonkers and Lucky are in pursuit of a felon. To catch up with him, Bonkers suggests taking a shortcut through a Toon black hole he has just placed on a wall. Lucky is more than hesitant, but Bonkers reassures him that if he only believes enough, it will work. The somewhat disbelieving human makes an attempt to run through the hole, only to find himself slamming face first up against the wall.

Besides working with an energetic ping-pong ball of a partner, Piquel has to deal with the constant frustration of everyone saying his name wrong. It's bad enough to have a name like Lucky, and be anything but, but to be called *Pickle* on top of that is almost too much.

The human limitations are conveyed in the show by the humans having minimal movement—a small hand gesture, or a simple raise of an eyebrow. Toons, however, are constantly on the move, incapable of subtlety. Everything they do, they do in a big way.

Toons may *do* big but humans *are* big. At least one is, anyway. Producer Bob Taylor and his production team consciously paired Bonkers with a Jackie Gleason-type character, someone who maybe doesn't always appreciate Toon humor or their style of behavior. Bonkers will also team up with Miranda Wright, who starts out in the series as a young secretary for the Toon Division and by the end of the first season, becomes a police officer.

Dialogue director Ginny McSwain (right) explains a scene to voice artists Jim Cummings (Bonkers and Piquel) and Earl Boen (Police Chief Kanifsky).



In creating the Toon sidekicks, Bob Taylor enlisted the opinions of his younger children by sketching potential characters to see which ones got the best response.

Other characters were also added to enhance the humor factor. Fall Apart Rabbit, the division's informant, is more excitable than Bonkers and he literally falls apart when delivering important news. The division bloodhound is Toots, a little bulb horn who is constantly getting sat upon by the portly Piquel. The squad car's Toon radio barks orders from headquarters and often follows the crime-solvers, with wires trailing from the car. The car also comes with a Toon Light that accompanies every car chase with a barrage of bad vaudeville jokes.

Of course, a stellar cast of voice actors brings the characters of "Bonkers!" to life. Using skillfully exaggerated pitches and emotions, the Toons are distinguished from the humans, who are characterized by a more natural speaking range.

Jim Cummings, who is the voice of Winnie the Pooh and Darkwing Duck (among a host of others), takes on a dual personality for the "Bonkers!" series. He creates the voices of *both* leading characters: Bonkers and Lucky Piquel. In addition, Cummings provides the bass vocals of Bull Dog, one of the blues-singing Bully Boys.

To voice two lead roles you might think that the actor would record one voice and then the other, and then the two would be combined for the final production. Not for this show. Cummings actually records both voices at the same session, switching from Bonkers and Piquel as the dialogue dictates.

"I don't really have any trouble keeping them straight," says the versatile Cummings. "To me, they're not just voices; each one is a unique character with its own voice."

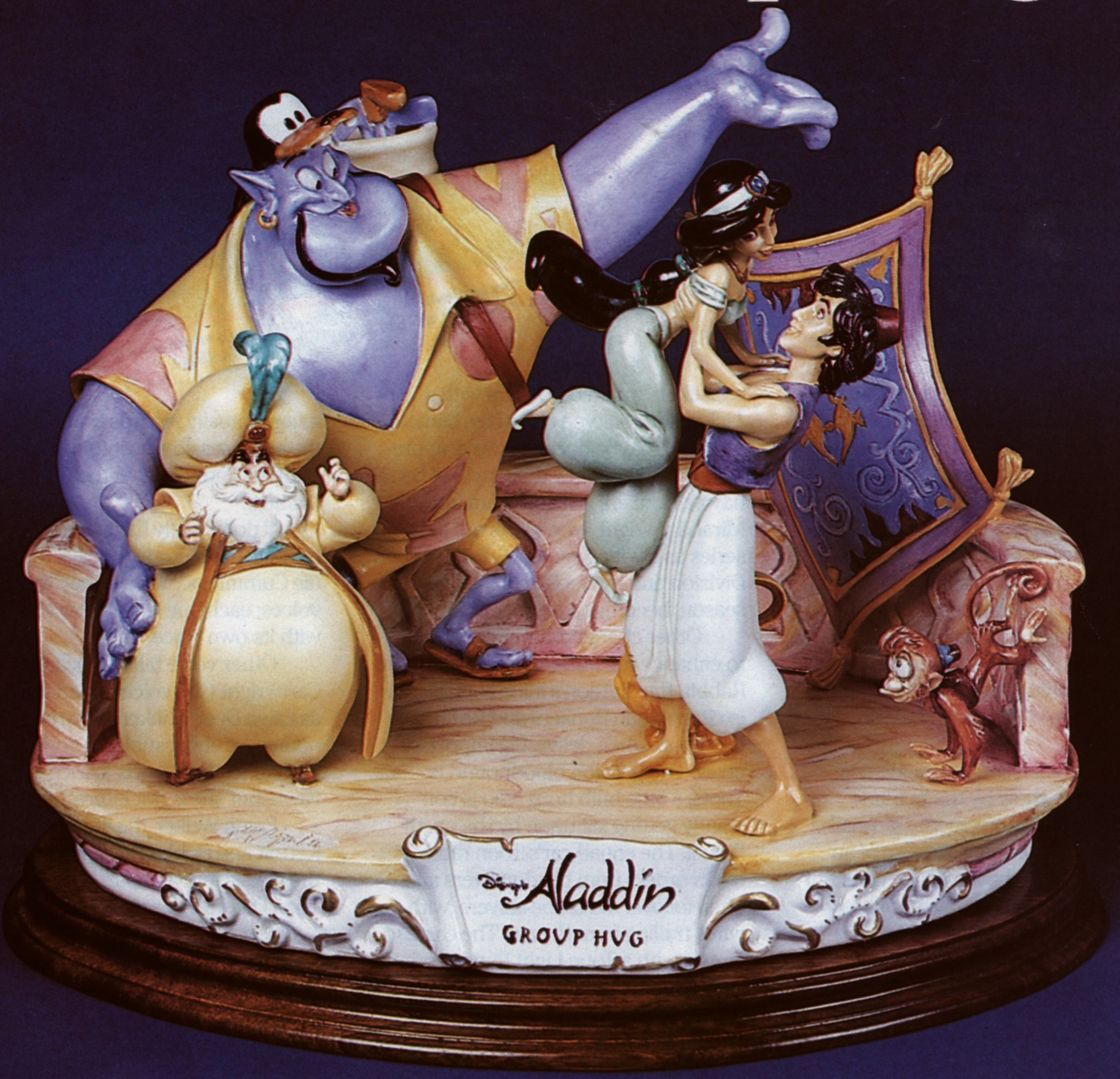
Other voice talents include Nancy Cartwright (the voice of Bart Simpson) as Fawn Deer, Bonkers' love interest in numerous short subjects during his film career. Bonkers is in love with Fawn, but she is not interested in him.

Frank Welker, the voice of Baby Kermit and Bubba Duck, also supplies the vocals for Fall Apart Rabbit, the Toon Division's excitable informant. In addition, Welker lends his "voice artistry," (as *The Hollywood Reporter* put it) to Toots and Toon Radio.

You'll want to take a good look at "The Disney Afternoon" this fall—because after-school television is about to go Bonkers!

fresh DONUTS
Piquel's only HANDS OFF

"Aladdin Group Hug"



LZD-75 Disney's "Aladdin Group Hug", Size 13½" high x 17" wide x 13" deep

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Evil Jafar has been defeated! Aladdin has rescued Princess Jasmine, peace is restored to the city of Agrabah, and the Genie is set free.

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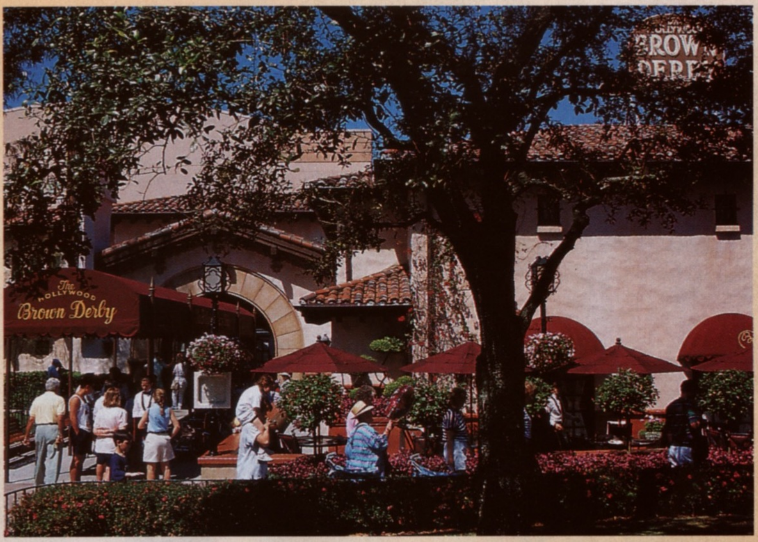
HATS OFF TO THE Brown Derby



DINE AMID MEMORIES OF MOVIE STARS AND MOGULS

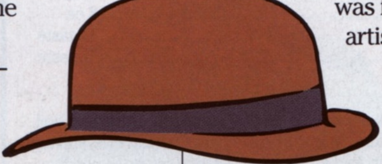
By Anne K. Okey

Where did the stars of Hollywood's golden era go when they wanted to shine their brightest? Where else but to the distinctive Brown Derby restaurant near the famous intersection of Hollywood and Vine.

In Tinseltown's heyday during the '30s and '40s, the oft-heard phrase "Darling, we must do lunch" meant nowhere but the Derby.

Known as the place to see and be seen, the Brown Derby became a second home to most silver screenies. Head waiter Bill Chillios took good care of his regulars, allowing long lines to jam the entrance until his brood was seated. So careful was he of his charges' reputations that he once refused to seat Groucho Marx who was escorting the wife of radio producer Carroll Carroll until he was certain everything was on the up and up.

"Schmoozing" was honed to a fine art in the celebrated Derby booths, and the more often the telephone had to be brought to your table, the better. Reputations were made—and unmade—based more on who your lunch companions were than on the business you conducted with them.



Some of the Derby's more memorable moments include Clark Gable's proposal to Carole Lombard in Booth 5, and a flying dinner roll fight between Lucille Ball and Jack Haley. And, of course, aficionados of "I Love Lucy" will never forget the feisty redhead's calamitous encounter with Bill Holden in that hallowed hall.

Although it was billed as the Original Brown Derby, this famous establishment was actually the second in a chain of four Derbys. In 1926, Herbert K. Somborn opened a lunch counter—in the shape of a hat—on Wilshire Boulevard. Then, the "Original" opened in 1929, followed by restaurants in Beverly Hills (1931) and the Los Feliz area of Los Angeles (1941).

The Original Brown Derby began to decline, along with most of central Los Angeles, in the 1960s. It nearly closed in 1975, but was bought and renovated by Walter and Elizabeth Scharfe. Finally, the famed landmark closed with literally no warning in 1985.

But all is not lost. Today you can still relive the glory days of the Derby—just visit the Disney-MGM Studios Theme Park at Walt Disney World. There, the Hollywood Brown Derby presides over its choice location at Hollywood and Vine. Inside, the tradition of the Derby Wall of Fame, a collection of caricatures begun in 1929, continues. The original artist was known only by his surname, Vitch, for years. Because his drawings were such a hit with the "in crowd," he was followed by a virtually unbroken line of artists. That means that today's brightest stars now share wall space with such luminaries as Charlie Chaplin, Bette Davis, John Wayne, and hundreds more.

The food remains as elegant as its surroundings, and, oh yes, the telephone is still summoned for some very important calls—generally from the big cheese himself, Mickey Mouse!

Keeping up the tradition of the "Original," the Hollywood Brown Derby's Visitor Register features celebrity signatures and greetings.

SOUP AND SALAD, DERBY-STYLE

Traditional Cobb Salad

When theatre magnate Sid Grauman showed up at the Derby one midnight, sporting a broken jaw, then-owner Robert Cobb raided his refrigerator in search of a suitable snack for him—preferably one requiring a minimum of chewing. The resulting concoction was so tasty, he decided to add it to the Derby's menu where it became an instant hit.

"Please excuse the interruption, but 'The Big Cheese' is on the line for you."

Ingredients

Green leaf lettuce	8 oz.
Iceberg lettuce	8 oz.
Red leaf lettuce	8 oz.
Romaine lettuce	8 oz.
Avocado, diced	8 oz.
Turkey breast, ground	8 oz.
Bacon bits	8 oz.
Bleu cheese, crumbs	4 oz.
Hard-cooked eggs, chopped	8 oz.
Fresh tomatoes, diced	8 oz.
Chives, chopped	2 oz.
Fresh watercress	1 oz.
Radicchio cup	2 oz.
Old Fashioned Cobb dressing	8 oz.

Method

Wash and chop (grind) lettuce mix. Squeeze in clean towel to remove excess water (lettuce mix needs to be dry). Place lettuce mix in bowl, and smooth out. Place the remainder of ingredients on top of lettuce in straight lines. Diagonally garnish with chopped fresh chives. Toss with dressing and serve on a dinner plate. Garnish with watercress and radicchio cup. Serves 8.

Old Fashioned Cobb Dressing

This is the French Dressing which became so popular among the stars that the Brown Derby was prevailed upon to bottle it for home use. The cup of water is optional, depending upon the degree of oiliness desired in the dressing.

Ingredients

Water	1 cup
Red wine vinegar	1 cup
Sugar	1 tsp.
Lemon juice	1/2 lemon
Salt	2-1/2 tbsp.
Ground black pepper	1 tbsp.
Worcestershire sauce	1 tbsp.
English mustard	1 tsp.
Bead garlic, chopped	1
Olive oil	1 cup
Salad oil	3 cups

Method

Blend all ingredients together, except oils. Add olive and salad oils. Mix well. Blend well before mixing with salad. Keep refrigerated. Makes 6 cups.

Among the entrees and appetizers at the Hollywood Brown Derby are Oyster Brie Soup, New Zealand Green Mussels, Fettucine Derby, Crab Legs and Steak (seasonal), and Cobb Salad.

Oyster Brie Soup

A specialty of the Hollywood Brown Derby. As elegant tasting as its name implies.

Ingredients

Brie	6 oz.
Half & Half	48 oz.
Roux, cold	6 oz.
Fish base	2 oz.
Champagne	1 cup
Oysters	8 oz.
Oyster juice	8 oz.
Salt	To taste
White pepper	To taste

Method

Put half & half in a thick bottom pot. Heat nearly to a boil. Add roux to thicken, simmer 10 to 15 minutes. Add brie, stirring constantly to melt. Add fish base, strain, and return to pot. In a separate pot, cook oysters in their own juice. Strain mixture into the first pot, then add oysters, juice, and champagne to mixture. Add salt and white pepper to taste. Serves 7 (8-ounce portions).

Edward offers Grapefruit Cake, Cherries Jubilee and Strawberries Romanoff, while Nancy displays an assortment of after-dinner coffees and brandy.

A TIP OF THE DERBY TO DESSERT!

Brown Derby Grapefruit Cake

A Hollywood Brown Derby original, this light, génoise-style cake is layered with flavored cream cheese and fresh grapefruit segments.

Ingredients

Sifted cake flour	1-1/2 cups
Sugar	3/4 cup
Baking powder	1-1/2 tsp.
Salt	1/2 tsp.
Water	1/4 cup
Vegetable oil	1/4 cup
Eggs—separated	3 eggs
Grapefruit juice	3 tbsp.
Grated lemon rind	1/2 tsp.
Cream of tartar	1/4 tsp.

Method

Sift together flour, sugar, baking powder, and salt into mixing bowl. Make a well in center of dry ingredients.

Add water, oil, egg yolks, grapefruit juice, and lemon rind. Beat until smooth.

Beat egg whites and cream of tartar separately until whites are stiff but not dry. Gradually pour egg yolk mixture over whites, folding gently with a rubber spatula until just blended. Do not stir mixture!

Pour into an ungreased pan. Bake at 350 degress for 25 to 30 minutes, or until cake springs back when lightly touched with finger.

Invert pan on cake rack until cool. Run spatula around edge of cake. Carefully remove from pan. With a serrated knife, gently cut layer in half.

Grapefruit Cream Cheese Frosting

Ingredients

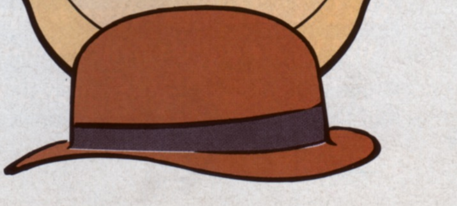
Cream cheese (6 oz. pkg.)	2 pkgs.
Lemon juice	2 tsp.
Grated lemon rind	1 tsp.
Powdered sugar—sifted	3/4 cup
Yellow food coloring	8 drops
Grapefruit sections—well drained	1 lb. can

Method

Let cream cheese soften at room temperature, then beat until fluffy. Add lemon juice and rind. Gradually blend in sugar. Beat until well blended, then add coloring.

Crush several grapefruit sections to measure two teaspoons. Blend into frosting. Spread frosting on bottom half of cake. Top with several grapefruit sections.

Cover with second layer, frost top and sides, then garnish with remaining grapefruit sections. Yum!



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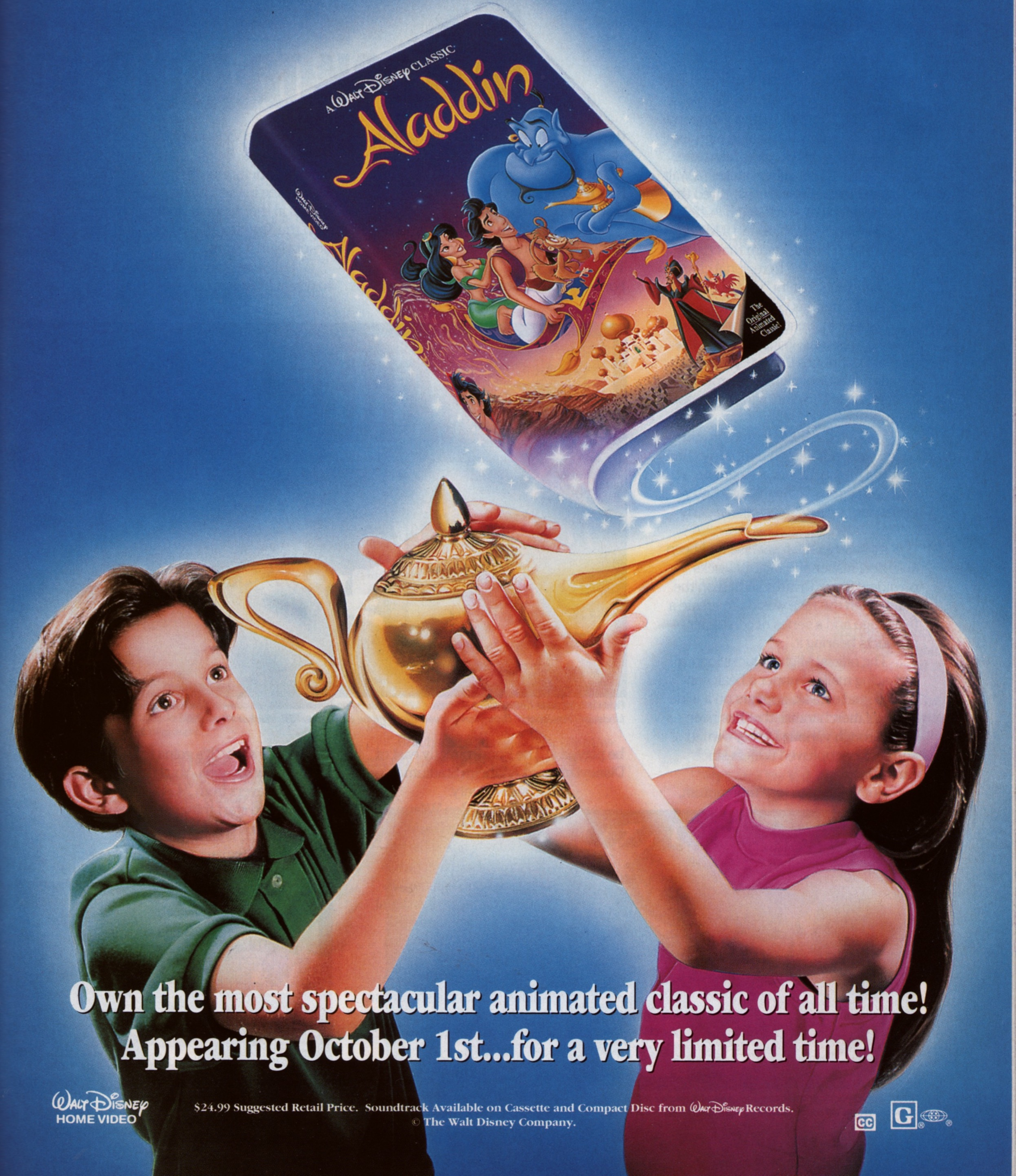
Walt Disney World Photography

Grant Their Wish...On Video!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MIGHTY

FLOCK TO POND FOR

Michael Eisner, Chairman and Chief Executive Officer of The Walt Disney Company, knew he wanted a professional hockey team after "The Mighty Ducks," a Walt Disney Pictures release, captured the imaginations of moviegoers in 1992.

The film centers around a Minnesota youth hockey team that rises from local underdog to regional champ. The Mighty Ducks film "was our test market," Eisner has commented.

Eisner's interest in hockey is also fueled by his sons. Eric, 19, now a student at Dartmouth College, played forward in junior league; his brother Anders, 15, is currently a junior league team goalie.

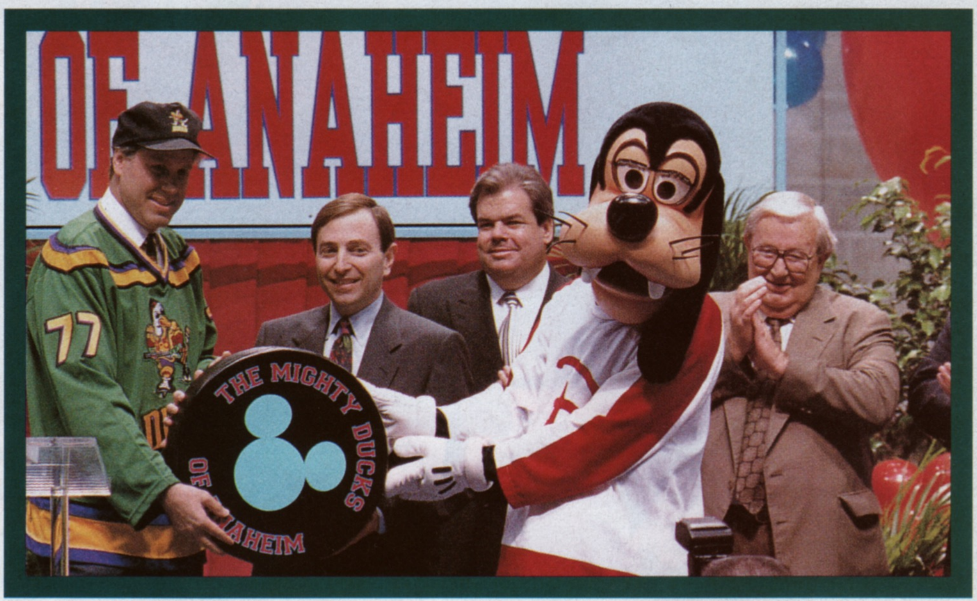
Though the team members and coach were not named until early summer, the Mighty Ducks of Anaheim, managed under Disney Sports Enterprises, Inc., was taking shape in early 1993.

As soon as the franchise had been awarded, Eisner and Mighty Ducks president Tony Tavares settled on the name, then the race was on to create a team logo and a series of consumer products bearing it.

The official Mighty Ducks logo, a menacing mallard under a beak-contoured goalie mask, appears on a wide range of merchandise that has been sold through various Disney-owned and Disney-approved outlets since early June.

Not wanting to lose momentum, the Mighty Ducks sales and marketing staff spent their spring and summer selling season tickets for seats at "The Pond." Tavares says 11,000 season tickets had sold by July 1.

With a maximum seating capacity of 19,400, the Anaheim Arena seats 17,250 in its "Pond" mode for hockey. Forty-one of the season's 84 games will be played at The Pond, directly east of Disneyland and Anaheim Stadium in Orange County.


OF ANAHEIM
THE MIGHTY DUCKS OF ANAHEIM
77

From left, Michael Eisner, Gary Bettman (NHL Commissioner), Bruce McNall (owner of the L.A. Kings), Goofy and Jack Lindquist (President of Disneyland) revealed the name of the new NHL team in March 1993.

DUCKS
ANAHEIM
Mighty Ducks
690
7

Mighty Ducks coach Ron Wilson and general manager Jack Ferreira proudly showed off some of the first logoed items last June.

In June, Ron Wilson was recruited as the Ducks' head coach, and if his prediction comes true, the fledgling team will permanently change professional hockey—particularly the sport's image in Southern California.

"Disney will make the Mighty Ducks the showcase of the NHL," he states. "We will change the way the world views hockey."

Wilson comes from Vancouver, B.C., Canada, where he was an assistant coach for the Vancouver Canucks for three seasons. Before that he was assistant and briefly interim head coach at Milwaukee in the IHL. He played 164 games in the National Hockey League with the Toronto Maple Leafs and Minnesota North Stars.

"I think we can realistically expect to win at least one out of every three games," he says. "It's going to be tough the first few seasons. You know, you have 24 players from 24 different teams. We've got to start thinking as one unit. We'll start doing that when practice begins."

MIGHTY DUCKS
MIGHTY
DUCKS

Everywhere you look it's Ducks, Ducks, Ducks!

DUCKS FIRST SEASON

By Jim Hathcock

In bringing the Mighty Ducks along, Wilson will use technology more characteristic of Eisner's filmmaking background than of his own in professional hockey. One favorite tool is computer analysis of players' movements. Wilson also stirs up the team by mixing game film with contemporary rock music and throwing in a few clips from films like "Animal House."

MIGHTY DUCKS
MIGHTY DUCKS

After unveiling The Mighty Ducks' logo in June, Michael Eisner fielded questions about the new team.

Though the Mighty Ducks have talent and promise, Wilson predicts extensive personnel shifts.

"Realistically, we will probably have only 10 of our current 24-member roster with us by the end of the 84-game season," he notes. "But that's hockey, it has nothing to do with the quality of our team."

And Wilson should know. Born in 1955 in Windsor, Ontario, Canada, Wilson was strongly influenced by his father, Larry, and his Uncle Johnny, both of whom played and coached in the NHL. In fact, they each played on Stanley Cup winning teams. Not to upset tradition, Wilson hopes to add his name to the cup by eventually coaching the Ducks to a championship.

Along with its competitive nature, a professional team has its business side, too. General manager Jack Ferreira, with 21 years of professional hockey management experience, takes care of the everyday operation of the Mighty Ducks. Ferreira spearheads contract negotiations and works with coaches, franchise staff, players and NHL representatives.

Most recently with the San Jose Sharks, he has also held management positions with the Montreal Canadiens, the Minnesota North Stars, and the New York Rangers. Pierre Gauthier is Ferreira's assistant general manager.

"We'll be able to hold our own in the league," assures Ferreira. "The Mighty Ducks may not have any stars yet like the Kings' Wayne Gretzky, but we will start the season with some talented players who have the potential of becoming great players."

Coach Wilson cautions that the fans need to understand that The Mighty Ducks team *isn't* "The Mighty Ducks" movie. It's a first-year hockey team that will need to work hard to win. He predicts it will take three seasons to assemble a team that can give fellow Pacific Division giants such as the Los Angeles Kings a serious challenge in the playoffs.

But, he adds confidently, his players will have fun getting there.

A FEW GOOD DUCKS

(A sampling of the team roster)

One of the Mighty Ducks most promising team members is first-ever entry draft pick, **Paul Kariya** who plays center.

Right wing **Valeryi Karpov**, a third-round Mighty Ducks entry draft pick, helped Russia win the May World Championships in Munich, Germany. Forwards **Steven King**, right wing, **Terry Yake**, center, and **Stu Grimson**, left wing, are part of the expansion draft: King comes from the New York Rangers; Yake from Hartford, and Grimson from Chicago.

Guy Hebert, formerly of St. Louis, and **Ron Tugnutt**, formerly of Edmonton, will guard the Mighty Ducks' goal.

The Ducks will call on the defensive talents of veterans such as **Alexei Kasatonov**, 33, from New Jersey; and **Randy Ladouceur**, also 33, from Hartford. In addition, the Mighty Ducks also snared 23-year-old defenseman **Sean Hill** from Stanley Cup champion Montreal's deep roster.

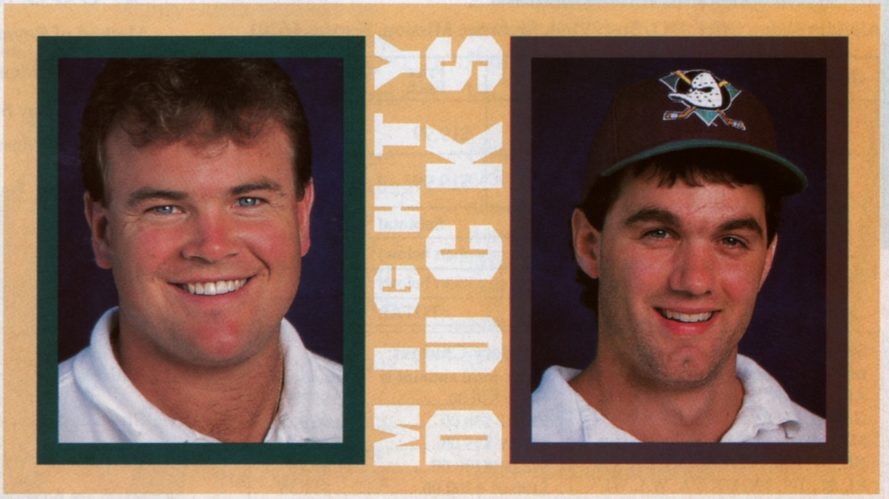
A BOOST FOR THE DUCKS!

As a *Disney News* reader, you are invited to become a charter member of The Mighty Ducks Booster Club. (Surely your home team won't mind.) You'll receive everything you need to cheer on the Ducks in their first year on the ice: Personalized membership card; collectible Mighty Ducks puck—available *only* to Booster Club members during the inaugural season; miniature wooden hockey stick pen; and *exclusive* Booster Club bumper sticker.

As a Club member, you'll also receive a newsletter (four times a year) with all current Duck information and interviews with your favorite players. And, you'll be able to participate in exciting Club-sponsored activities.

For information on how to join The Mighty Ducks Booster Club, please write to: The Mighty Ducks, P.O. Box 25220, Santa Ana, CA 92799-5220.

Photos By V. J. Lovero



Tim Sweeney (left) is a left-shooting center from Providence, RI, and David Williams a right-shooting defenseman from San Jose, CA.

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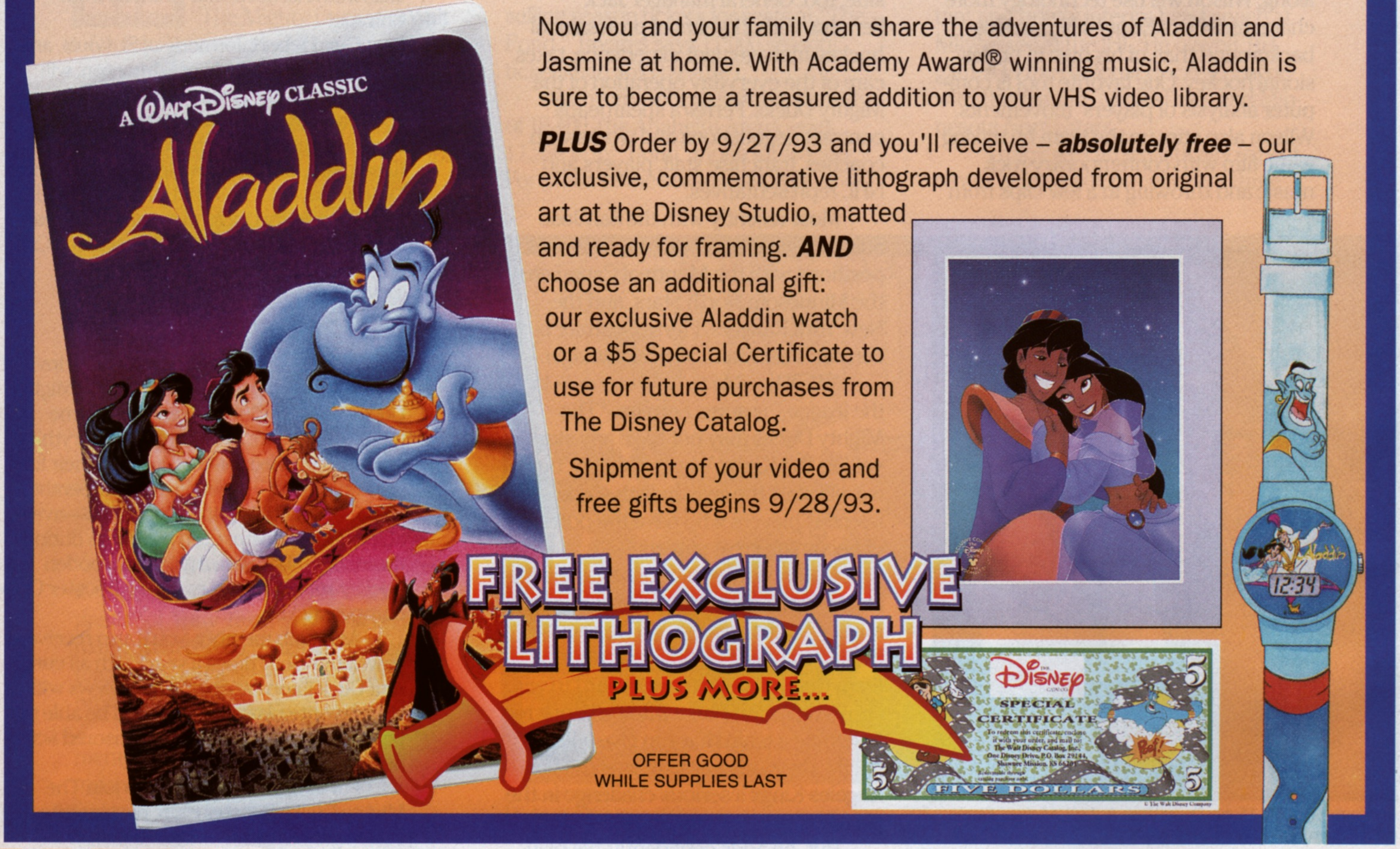

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The Disney Image Goes Public

The recent presentation of the Image of the Year Award ("the Academy Award of the uniform industry") proves that the philosophy of the Walt Disney Attractions Costume Division translates just as well outside the Disney Theme Parks and Resorts.

By Bob Kumamoto

"When Walt Disney created Disneyland, he had a novel idea about the way he wanted the people working in his Park to look," says Bob Phelps, Vice President of Costume for Walt Disney Attractions.

"He had this world of fantasy which he wanted to maintain as long as guests were in the Park, and he wanted his 'Cast' in costumes that would fit into the environment, never detract or stand out," Phelps says.

"It's a philosophy we are still committed to today."

That's why visitors stepping into any themed land at a Disney Park—Disneyland in California; the Magic Kingdom, EPCOT Center, and the Disney-MGM Studios Theme Park at Walt Disney World in Florida; Tokyo Disneyland in Japan; or Euro Disneyland in France—become completely immersed in the story going on around them. The detailed costumes on the Parks' Cast Members bring all the themed elements of the area to living, breathing life.

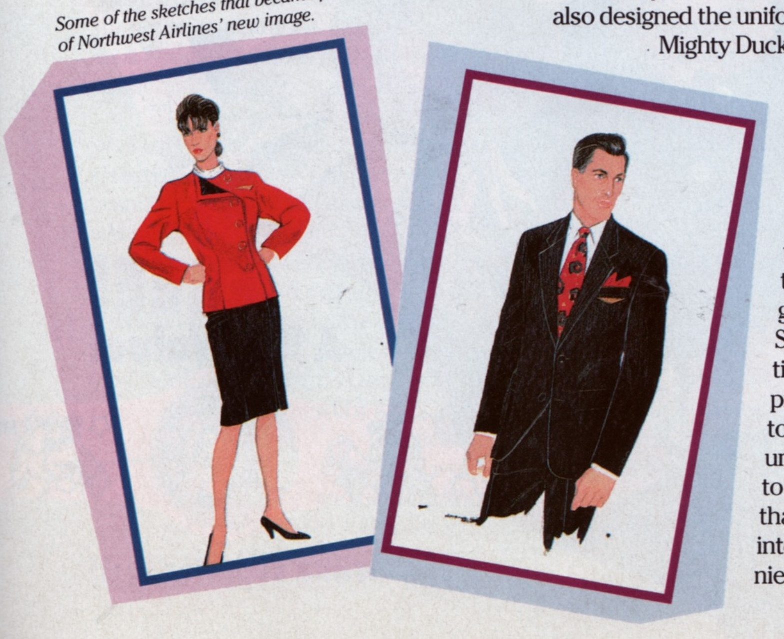
And each year the costumes get better and better. There's no resting on any laurels in the Walt Disney Costume Division.

In fact, lately they've taken their philosophy beyond the confines of the Theme Parks. Last year alone, the division costumed more than 3,100 events which included various on-the-road marketing events, ice shows, and entertainment venues.

Surprisingly, one of the division's most popular creations can be seen in nearly every town in America, every day of the week, on dozens of little girls. This is the fanciful line of dresses for those mini-misses who always dreamed of being a "Disney girl." Sold exclusively at the Disney Theme Parks and The Disney Store, and through The Disney Catalog, the line currently offers frocks fashioned after Alice, Belle, Snow White, and Minnie.

This year, the Costume Division also designed the uniforms for a flock of Mighty Ducks who will be landing at The Pond in Anaheim, California, this fall.

The success of providing the "right costume" has not gone unnoticed. Several corporations have approached Disney to design *their* uniforms, hoping to bring some of that Disney magic into their companies.



Some of the sketches that became part of Northwest Airlines' new image.

In response, just a few years ago a separate entity called Disney ImageMaker was created as a uniform design service to meet the requests of outside companies.

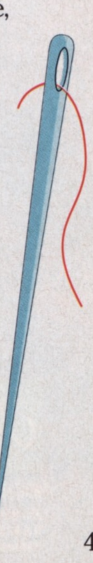
"We started out very cautiously with Disney ImageMaker," Phelps states, "because although we were very confident we could do wonderful things outside of Disney, we wanted to test the waters first. So we worked on a lot of small projects in the beginning to gain experience."

"We don't get involved with every company that approaches us," adds Alex Boen, Costume's Manager of Creative Development. "We are very selective.

"We want to make sure that first, there is a philosophical match, one that is compatible with the Disney image, and second, that it isn't a company that is in direct competition with us."

Before establishing a uniform program, a company has to decide what image its employees should project: Is it strictly business, or casual and friendly? Should their employees be highly visible or blend in with the background? Are they performing a service or projecting authority?

Some businesses require different individuals to exhibit different characteristics.



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This popular collection of "Disney Girl" dresses was created by the Walt Disney Attractions Costume Division.

A business hotel may want an elegant image in their fine dining restaurants, but a more casual look in their recreational areas.

"I think that we are especially attractive to companies who are redefining themselves," Boen says. "These are companies that are trying to establish themselves or change their image not only within their industry, but with the public as well.

"Northwest Airlines is a good example," he explains. "They were in the process of changing their image and they wanted to establish themselves as a leader in the airline industry. We helped them define that image.

Phelps adds, "The way an employee looks can make a strong statement. Studies have shown that in the first 15 to 20 seconds, people will judge a person's character, based primarily on appearance. Does the person look honest and does he seem competent?

"That feeling about the person will also carry over into your impression of that company. If it's your company, you want those impressions to be favorable."

The subtle qualities of fabric—colors, patterns and textures—are of major consideration in the uniform construction phase. A new uniform will look crisp when it is new, but how will it look later? To check fading and wear-and-tear, fabrics are cleaned 50 to 100 times to make sure they can stand up to normal use.

Then there are the job-specific considerations. For sales clerks, do the clothes bind when they reach up to a high shelf? A flight crew member will want to know how well the garment packs. And a waiter in a restaurant worries about stain resistance.

Part of the Disney ImageMaker approach is insistence on having access to the employees.

"We value their input," Phelps says. "After all, who knows the job better than the people doing it? They'll tell us what they need, what they like and don't like...they're the ones who will wear the uniforms we create, perhaps for several years.

"Now, we can't accommodate all of their wishes," he admits, "but at least they know that many of their ideas are incorporated into the final design."

With Northwest Airlines, Boen spoke with every work group in Northwest's worldwide team.

"I talked to hundreds of their employees, from every possible job and from all over the world," he says.

"I'd be on my way to a meeting," he recalls with a smile, "and some of the flight crew would recognize me. We'd have an impromptu focus group right there in the kitchen of the airplane, 35,000 feet in the air. I'd pull out sketches and we'd talk about the aprons or the size of the pockets.

"It's amazing," he laughs, "that you can make someone's life so much easier by just making a pocket an inch wider and two inches deeper!"

Not only was Disney ImageMaker able to create a look that was praised by the entire company, but "we were able to have a total changeover from their old uniforms to the new ones in two days—which is unheard of," says Phelps.

"Normally, you change one division at a time, especially when you have a company as large as Northwest, which has more than 40,000 employees," he explains.

Apparently all of the research, travel and hard work paid off in more ways than one. Last March, the National Association of Uniform Manufacturers and Distributors presented Disney ImageMaker with their Image of the Year award for their work and design on the Northwest Airlines uniform program.

"This is a very prestigious award," Phelps says. "We were very honored because this is essentially the industry's Academy Awards.

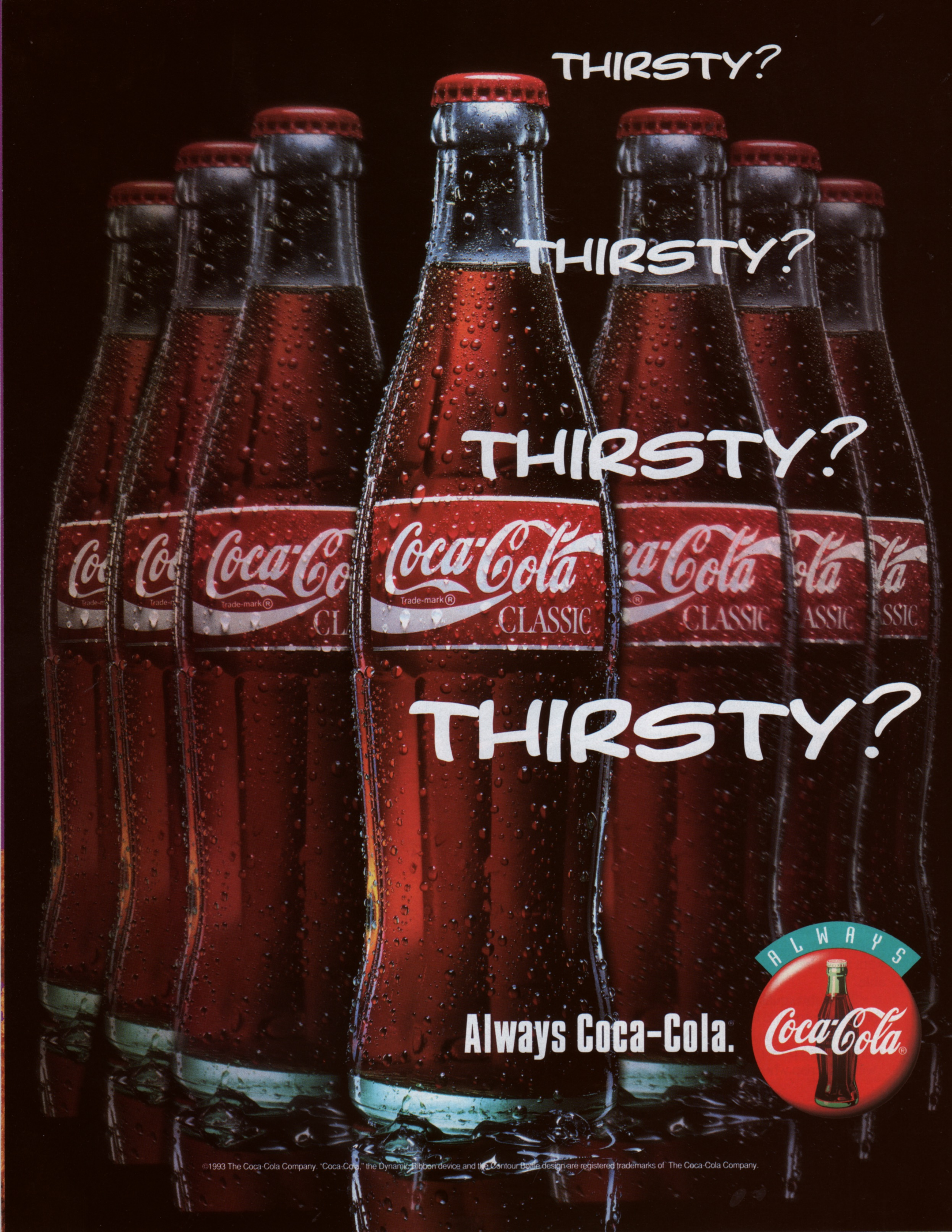
"I think the award showed that all of the time we spend in focus groups, doing research, and in testing is the right way to do things."

My Minnie dress may still be just a little too big—but I like it anyway! (And I'm growing fast.)

I'm late! I'm late! For a very important date.

Oh no! Kristen just can't make up her mind—which "Disney Girl" should she be today?

Photography by Eric Poppleton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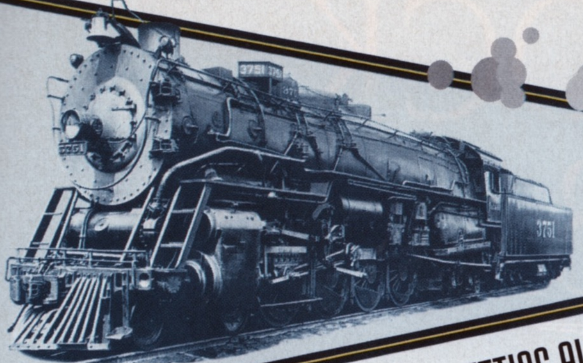


ALL ABOARD FOR MICKEY'S SANTA FE EXPRESS

GETTING ALL STEAMED-UP OVER BIRTHDAYS

By Doré Redfern

Mickey and ol' 3751 team up once more—for old times sake.

Legend has it that Mickey Mouse was born on a train—a Santa Fe train.

In 1927, having just received the disheartening news that he had lost the rights to his Oswald the Lucky Rabbit character, Walt Disney and his wife Lillian were returning from New York, via train, to his Hyperion Studio. It was on that train—reputedly Santa Fe train number 3751 to be exact—that Walt conceived the idea for Mickey.

So what better way to celebrate your birthday than by returning to your place of birth? Mickey hopes to do just that in honor of his 65th birthday this fall! He plans to set out from his home in Toontown to make a whistle-stop train tour across the country. Coincidentally, it just so happens that this year is also the 125th anniversary of the Atchison, Topeka & Santa Fe Railway Company!

If all goes according to plan, "Mickey's Disneyland-Santa Fe Express" tour will be pulled across the country by none other than Santa Fe steam locomotive number 3751, the oldest operating steamer in the United States and the very same one (so we're told) that took Walt on that historic trip 65 years ago.

Chugging its way across the country to Los Angeles, the tour will make 22 stops in 30 days.

"We'll make a special stop in Marceline, Missouri, which is Walt's hometown and the inspiration for Disneyland Main Street, U.S.A.," said Show Director Terry Robinson, "and we'll arrive in Anaheim, California, on Mickey's birthday, November 18th.

"Our goal is to pay tribute to Mickey on his 65th birthday and to honor the employees of the Atchison, Topeka & Santa Fe Railway Company on the occasion of their 125th," says Robinson.

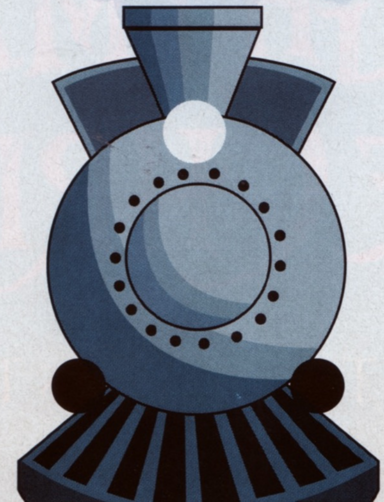
Trains always held a mystical fascination for Walt. The relationship between Disney and trains goes back even further than 1927. It dates back to Walt's childhood days in Missouri when he would dream of riding the rails. His first real job was as a news "butcher" on the Kansas City line. But it was after traveling to a railroad fair in 1948 that Walt decided to build his own railroad.

What resulted was the Carolwood Pacific Railroad, a 1/8-scale train that twisted its way along the 1/2-mile track at his Holmby Hills estate.

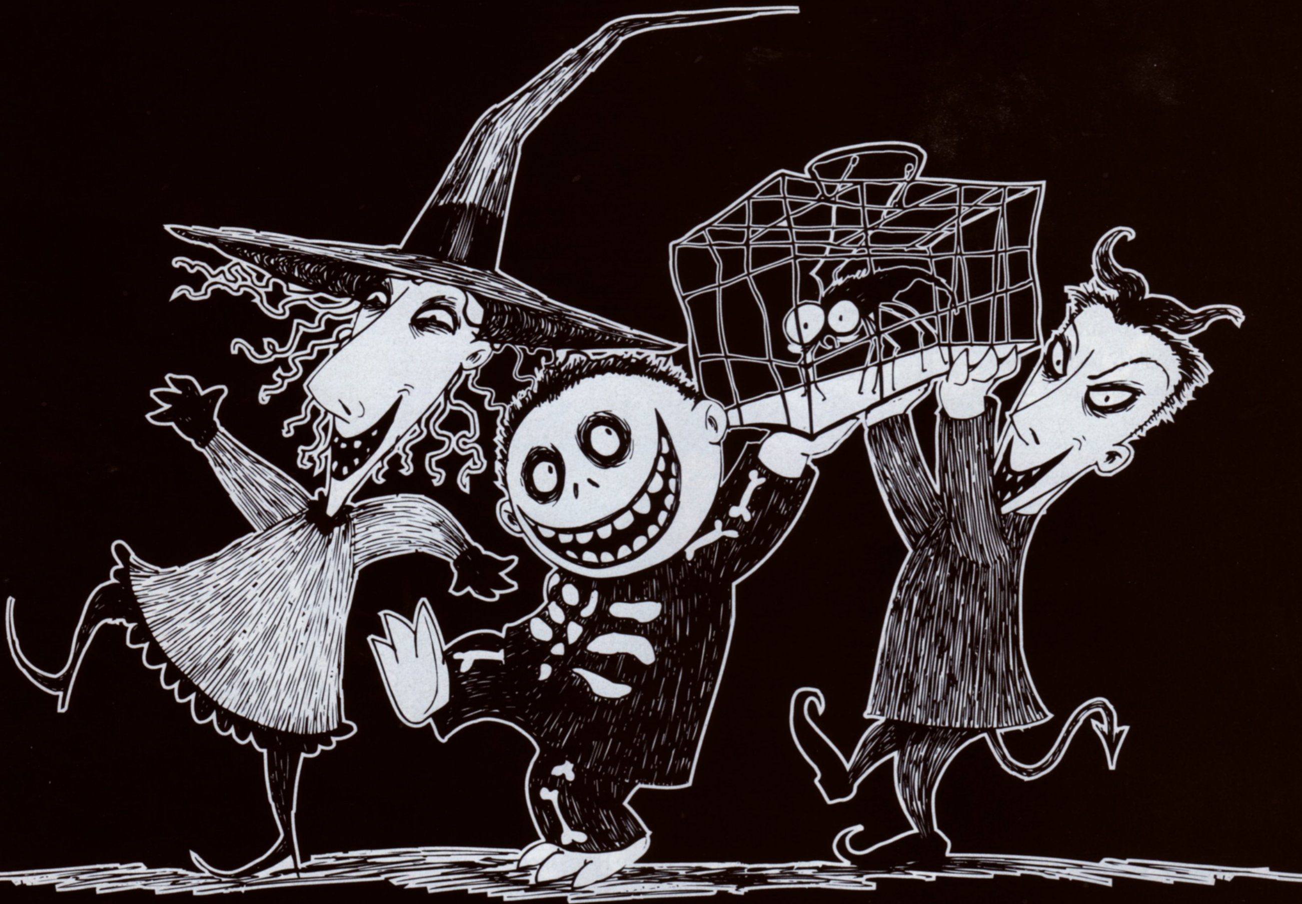
Naturally, when Walt designed and began to build Disneyland, one of the first features completed was his railroad—the Santa Fe and Disneyland Railroad. The attraction was sponsored by Santa Fe, and each of the 5/8th scale steam locomotives is named for important figures in Santa Fe history.

"Disneyland has had a long association with the Santa Fe Railroad, so the tie-in is perfect for this tour," says Robinson. "Not only are there millions of people out there across the country who would love to see Mickey, but there are millions of people who are crazy for trains of any kind. So, an antique steam locomotive with Mickey Mouse on board—that would really be something."

With any luck, Mickey will get his birthday wish. However, as we all know, "the best laid plans of mice and men..."



MEET LOCK, SHOCK & BARREL



TIM BURTON'S NIGHTMARE BEFORE CHRISTMAS

COMING TO THEATRES THIS FALL

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Strike Up The Band!

It's Time For the Disneyana Convention

By Anne K. Okey

Who's the leader of the band? I guess we all know the answer to that question! Mickey first donned his bandleader costume for the cartoon short "The Band Concert" in 1935, when he and his barnyard buddies decided to entertain the neighborhood with their musical talent. (Somewhat of a forerunner to the Mickey Rooney-Judy Garland flicks of the '40s—"Hey gang, we've got a barn, let's put on a show!")

This short was the first time Mickey and the gang were seen in Technicolor. Donald Duck co-starred as a disruptive ice cream and peanut vendor who interrupts the band's music with a fife rendition of "Turkey in the Straw." Then, in the midst of Mickey attempting to conduct "The Storm," a real storm darkens the skies, sweeps in, and picks up all the players—still playing. The show must go on!

Well, Mickey—Mouse, not Rooney—has dusted off his old uniform to orchestrate this year's official Disneyana Convention, which will be held at the Disneyland Hotel in Anaheim, California, September 16-19. The first Disneyana Convention hosted by The Walt Disney Company took place last year at Walt Disney World Resort in Florida and was an unqualified success. This year's event promises to be every bit as exciting.

Bob Russell's "Disneyland Castle," limited to 500 pieces.

WILLIAM TELL
The STORM

The Disneyana Store opens Thursday, September 16, from 11 a.m. to 6 p.m., for registered conventioneers only, and there will be a preview of the limited edition and auction items from noon to 6 p.m., but the real festivities kick off Thursday evening with a *funtastic*, surprise welcome reception.

On Friday morning, conventioneers will attend a breakfast buffet in the Hotel's outside gardens. Among the featured speakers expected are Disney Archivist Dave Smith with more revelations from the vault, and Walt Disney Attractions Costume Director Pam Haynes, who will present a Disney Fashion Show.

Beginning after noon, official attendees can sample a variety of activities. One of their first stops will most likely be The Disneyana Store where exclusive Convention-logoed merchandise will be on sale. Planned for this year are a plate, a watch, mugs, T-shirts, caps, ornaments, decals and buttons.

The Disneyana Fair holds a treasure trove of memorabilia for dedicated fans. This is the room where collectors find buttons, banners, posters, standees and a myriad of other such items produced by Disney divisions for a variety of events and promotions. Here, too, discerning collectors may discover original artists' sketches for the items developed.

A miniature Carousel Horse by PJs, limited to 250 pieces.

Another room will house the Disney Business Groups where nearly every division of The Walt Disney Com-

Charles Boyer's "Family Dinner" as a porcelain sculpture.

Bill Toma's bronze Bandleader Mickey.

pany will be represented: Magazine publishing, licensed publishing, Disney Comics, The Disney Channel, Computer Software, Walt Disney Records, The Disney Store, Hyperion Press, Disneyland, Fairytale Weddings, The Mighty Ducks, the Magic Kingdom Club, Disney Art Editions, and Disney's Collectors Society. Each division will display information on new products, upcoming events, and special offers.

The first of the Disneyana Trade Shows will begin on Friday at 3 p.m. This is always a favorite of conventioneers. This is where the wheeling and dealing happens; where one finds out just how valuable those treasures so carefully accumulated over time have become; where you can search for that last piece needed to complete a favorite set. This is where the true Disney fan relives fond memories of Mickey, Disneyland, and Walt.

The Fair, Business Groups, Disneyana Collectibles, and Trade Show will operate all three days of the Convention.

At 7:30 p.m., Friday, the long-awaited Auction— which is also open to the public—begins. Bandleader Mickey shows up as a plush figure in imported cashmere, created by designer Niska Cheffet, and in a triptych by Brenda White and Jesse Rhodes. Other sure-to-be-coveted items include cel setups from "The Jungle Book, "Tummy Trouble," "Sleeping Beauty," "Fantasia," "Pinocchio, " and others; plate and mug illustrations from a variety of films; a number of molded, static figures used in displays at the Disney Theme Parks, The Disney Stores, and the Walt Disney on Parade Shop at Orlando International Airport. The Archives has contributed a check signed by Walt in 1941, framed with a photograph of Walt. "Two Gun Mickey," astride Tanglefoot and with guns blazing, is reproduced in bronze by Paul Vought. In all, 60 items will be offered on the Auction block.

The frenzy continues on Saturday with the opening of the Limited Edition Sale at 8 a.m., again restricted to registered conventioneers only. Our little bandleader is on hand here as well. This time he's sculpted and cast in bronze by Bill Toma. Among the many exclusive or one-of-a-kind items to look for are Armani's Dopey and Snow White figurines; "Family Dinner," originally a litho by Disneyland artist Charles Boyer which has been re-created in porcelain; a miniature carousel horse by PJs; and, from Disney Art Editions, "Walt's Train"—a cel overlay of Disney characters combined with a reproduction of a vintage Walt photo and his new model train, taken in 1951. That ubiquitous bandleader pops up again in a hand-inked and hand-painted cel from Disney Art Editions.

Featured speakers expected to appear on Saturday include animators/Imagineers Marc Davis and Ward Kimble; Howard Green with news of upcoming Disney theatrical releases; artist Eyvind Earle; and "The Comic Book King," Carl Barks. On hand to meet and sign autographs will be Frank Thomas and Ollie Johnston, The Sherman Brothers, and Walt's first star—Virginia Davis, "Alice" of The Alice Comedies.

It wouldn't be Disneyana without a few original Mouseketeers. Bobby Burgess, Tommy Cole, Lonnie Burr, Cubby O'Brien, Sharon Baird, Sherry Alberoni, and the littlest Mouseketeer, Karen Pendleton. Annette will be there both as a Mouseketeer and as part of the Madame Alexander introduction of a limited edition "Annette" doll.

The action goes into high gear on Sunday when all floors are open to the public.

If you're in the neighborhood, stop by and join the fun.

Ron Lee's Mickey is limited to 250 pieces.

Armani's Snow White.

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The Comic Book King

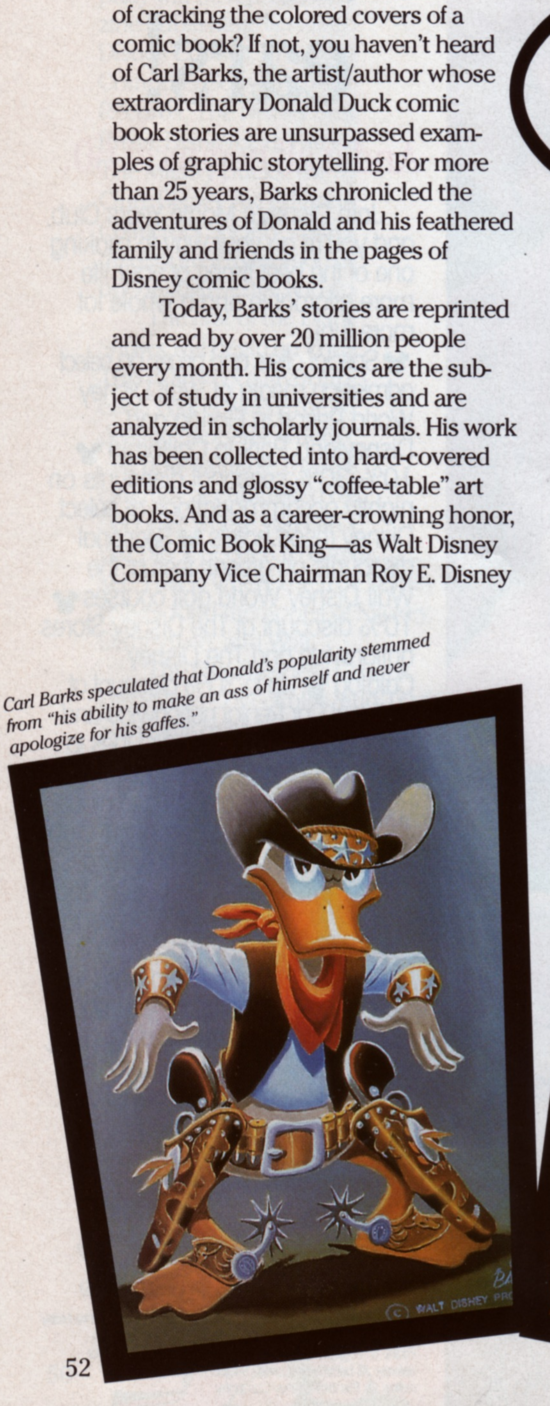
DISNEY LEGEND CARL BARKS LOOKS AT HIS "COMIC" CAREER

By Jim Fanning

You might consider browsing through a library or museum when looking for great literature and fine art, but would you think of cracking the colored covers of a comic book? If not, you haven't heard of Carl Barks, the artist/author whose extraordinary Donald Duck comic book stories are unsurpassed examples of graphic storytelling. For more than 25 years, Barks chronicled the adventures of Donald and his feathered family and friends in the pages of Disney comic books.

Today, Barks' stories are reprinted and read by over 20 million people every month. His comics are the subject of study in universities and are analyzed in scholarly journals. His work has been collected into hard-covered editions and glossy "coffee-table" art books. And as a career-crowning honor, the Comic Book King—as Walt Disney Company Vice Chairman Roy E. Disney called Barks at the artist's inauguration as a Disney Legend in 1991—this summer was awarded the Lifetime Achievement Award by his peers in the comics industry.

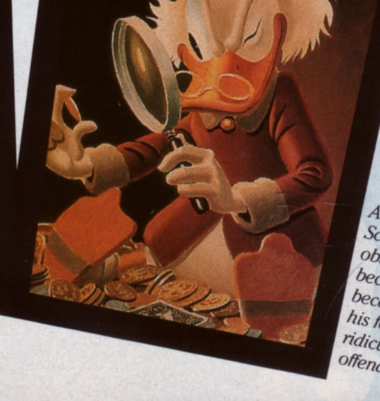
Carl Barks speculated that Donald's popularity stemmed from "his ability to make an ass of himself and never apologize for his gaffes."



At 92, Carl Barks has lost none of the verve or wit that produced a body of work renowned for its humor, draftsmanship and narrative excellence.

"I was only a hired hand on Marse Walt's stock and poultry farm," he is fond of saying. "I was grateful to have the job of associate duck herder."

Born in 1901 and raised on an Oregon farm, Carl Barks worked at varied vocations, including logger, rivet-heater and factory worker before becoming a freelance artist in the late 1920s. Several years later, Barks caught wind of the Walt Disney Studios' search for new artists.



As for Uncle Scrooge, Barks observed that "he became popular because the size of his fortune was so ridiculous it didn't offend readers."

"I was a self-taught cartoonist back in 1935," Barks recalls, "and I was just brazen enough to think I might be able to be an animator at Disney. My style had been heavily influenced by the Mickey Mouse newspaper strip. My pen lines and my Mickeys were darned good imitations of Floyd Gottfredson's [the Mickey comic artist.]"

At the time Barks began at Disney as an in-betweener, another newcomer was on the rise. Donald Duck made his debut in the 1934 Silly Symphony "The Wise Little Hen," and from the start, his bluster, bravado and penchant for blowing his top at any provocation made the Duck an audience favorite. Barks had never seen Donald in action before arriving at Disney.

"My first impression of him was that he was an unintelligible trouble-maker that would find very few roles suitable for his temperament," admits Barks.

Ironically, Disney assigned Barks to create suitable roles for his querulous quackster. "Modern Inventions" (1937), one of Donald's first solo starrers, was, as Barks recalls, "my stepping stone from in-betweener to storyman.

"'Good Scouts' (1938) got my superior, Harry Reeves, and myself a $300 bonus from Walt," he continues. "'Timber' (1941) was a wild seven minutes of Donald's short employment in a logging camp that got my partner Jack Hannah and me a lot of respect from our colleagues."

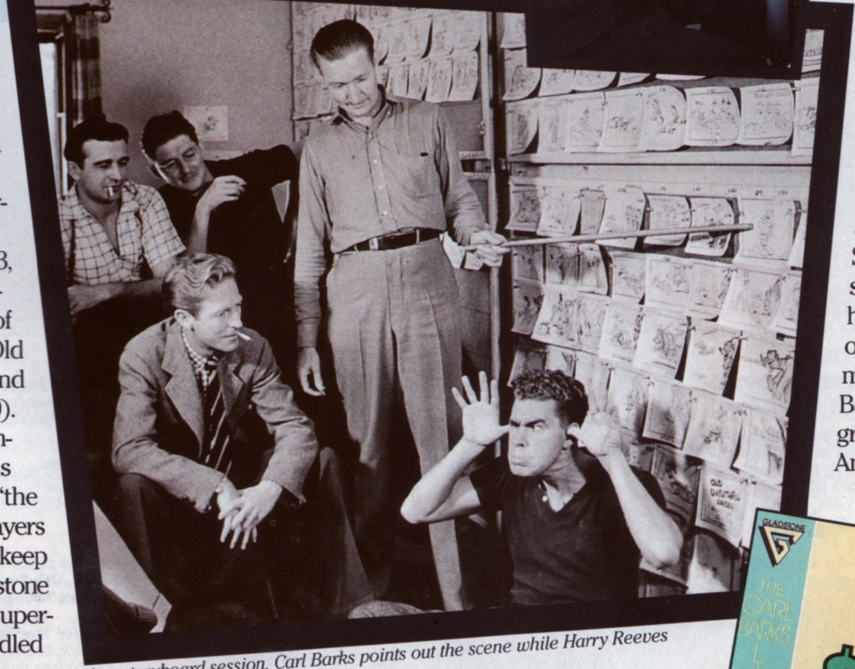
In all, Barks collaborated on three dozen Donald Duck shorts, skyrocketing Donald to superstardom.

Donald's popularity extended to comic books which, in the late 1930s, were made up of reprints of the Donald Duck newspaper comic strip. By the early 1940s, superhero comic books with new material were selling well, so Western Publishing, producer of the Disney comic books, signed up Donald's top storymen, Carl Barks and Jack Hannah, to draw the first original Disney comic book, "Donald Duck Finds Pirate Gold."

"Pirate Gold" was published in 1942, by which time Barks had left animation to return to freelancing. In 1943, Western was looking for an artist to illustrate the lead story for the monthly *Walt Disney's Comics and Stories.* For the next 24 years, Barks wrote and drew almost every Donald Duck story in *Walt Disney's Comics.*

These ten-pagers focused on the everyday adventures of Donald and his nephews, Huey, Dewey and Louie (who Barks had helped develop for the 1938 short, "Donald's Nephews"). But Barks broadened both Donald's and his own horizons with "Donald Duck and the Mummy's Ring," a suspenseful adventure that took the Ducks to faraway Egypt. "Mummy's Ring" hit the stands in 1943, followed by more adventures, including "Terror of the River" (1946), "The Old Castle's Secret" (1948), and "In Ancient Persia" (1950).

Barks, always scrambling for storylines for his webfooted hero, recalls "the number of supporting players I had to introduce just to keep him busy," including Gladstone Gander, Donald's smug, superlucky cousin, and the addled inventor, Gyro Gearloose.



At a storyboard session, Carl Barks points out the scene while Harry Reeves acts it out.

Barks' most memorable creation is Donald's fantastically wealthy uncle, Scrooge McDuck, who first appeared in the 1947 story, "Christmas on Bear Mountain."

"I created Uncle Scrooge to be a bit player," explains Barks. "His wealth, however, generated so many gag situations he was soon upstaging Donald."

Uncle Scrooge was given his own title in 1952, which quickly became the top-selling comic book on the market. Each issue found the world's richest duck pursuing more treasure, protecting his fortune from thieves (such as the bumbling burglars, the Beagle Boys, or the seductive sorceress, Magica de Spell) or defending his status as No. 1 in the bucks biz against all comers, such as the dogged usurper, Flintheart Glomgold.

These stories took Uncle Scrooge, accompanied by Donald and the nephews (the only helpers available at 30 cents an hour), around the world, under the sea, even to outer space.

In 1966, Carl Barks retired from full-time comic book work, but his Duck work was far from over. In 1971, The Walt Disney Company granted unprecedented permission for Barks to paint Donald Duck in oils, bringing Disney's Duckburg clan to the world of fine art—despite the fact that, at age 70, Barks had never before attempted an oil painting.

At the age of 70, Barks brought his Duckburg clan into the realm of fine art.

From 1971 to 1976, Barks painted 122 works, some of which have recently resold for as much as $150,000. Barks followed up with a series of lithographs, with 25 works issued to date.

But it is Barks' comic book work on which his reputation not only rests but continues to flourish. The Barks' canon of comics was the basis for one of the most popular animated series in TV history, "DuckTales."

"I was proud of the show," states Barks. "It was good to see my 'actors' get steady work on TV."

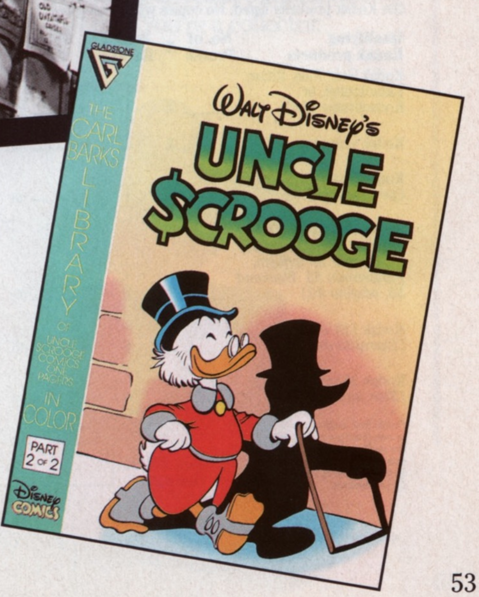
Every year seems to bring another honor or award, and this year has been no exception. On June 6, 1993, Diamond Comic Distribution, the nation's largest distributors of comic books, awarded Carl Barks their Lifetime Achievement Award, henceforth to be named after him.

But Barks isn't done yet. He continues his series of Duck lithographs and is designing a series of bone china figurines recreating some of his paintings in three dimensions.

According to Bill Grandey, Manager of the Carl Barks Studio, Walt Disney Art Editions is producing a new series of serigraphs made from Barks' paintings.

Best of all, the Comic Book King is writing a brand-new Uncle Scrooge story—his first in 25 years.

The quality that Carl Barks worked so hard to instill in his 500-plus comic book stories has brought the Comic Book King fame and fortune (though not as much as Uncle Scrooge), but more significantly has made him an important part of our culture. As *Time* magazine put it, "Carl Barks belongs in the great mainstream of American folklore."



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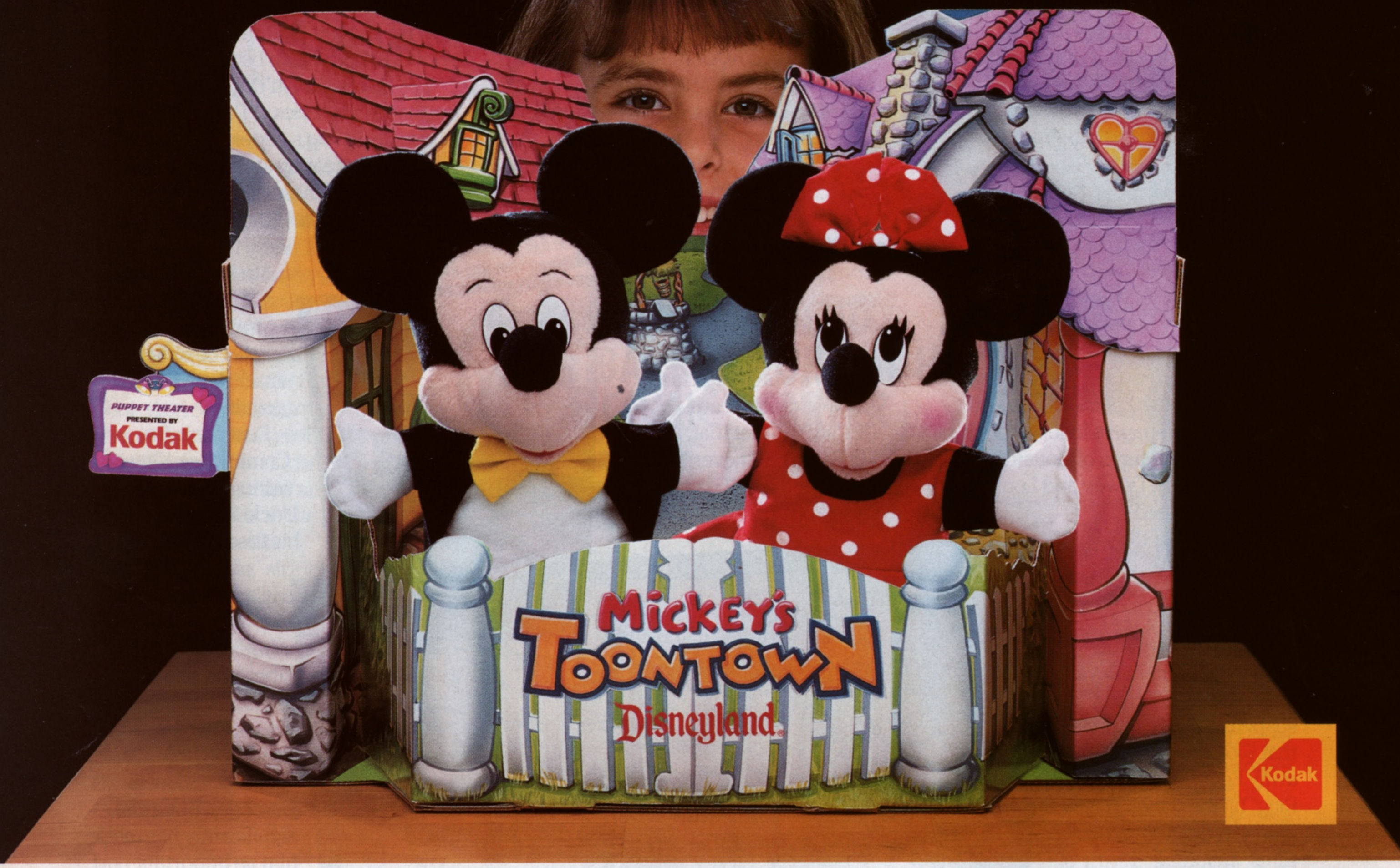

Here's how to get your DISNEYLAND Plush Puppets, as Kodak celebrates the opening of Mickey's Toontown.
Just collect 10 purchase points from Kodak products **for each puppet** you order. Cut out the section with the "Proof of Purchase U.S.A." symbol (not UPC) from one or more of the Kodak products listed. No copies will be accepted.

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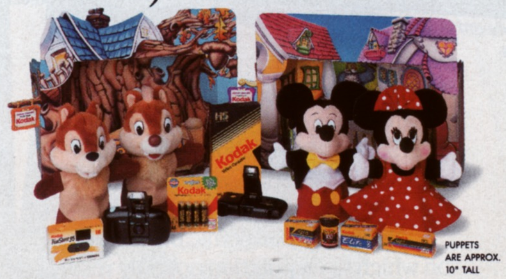

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A Suitor for Snow White, or...

Memoirs of a Devoted Collector

By Steve Ison

As a little boy growing up in the '50s, I remember wanting to become a Disney artist. After all, look at all the neat stuff you could do if you could draw like Mouseketeer Roy Williams, on the Mickey Mouse Club.

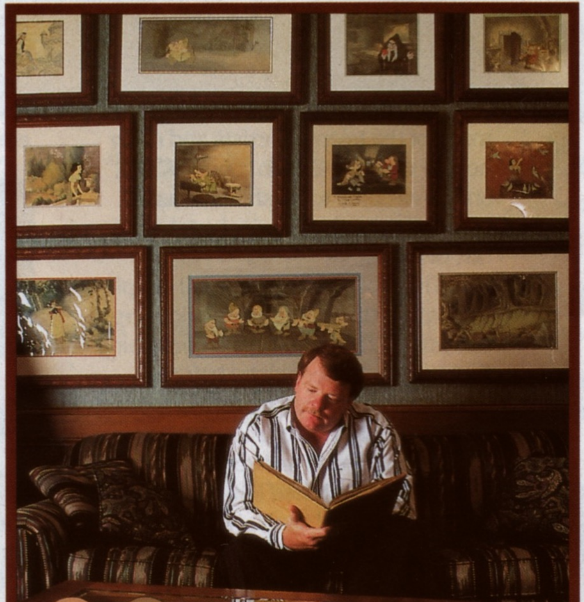
I must confess that I was sent to the corner in school more than once because I was preoccupied with refining my latest Donald Duck sketch or monster drawing in the margin of my Big Chief wide-line notebook paper. It was these early experiences that formed the basis of my appreciation for Disney features, characters and the people associated with them.

I was in college when I saw my first piece of animation art while touring with a singing group at Walt Disney World in 1973. After we had performed in front of Cinderella Castle, I wandered into one of the nearby stores and saw a cel from "Cinderella". The price was $50. It might as well have been $50,000! In those days, an extra $50 was something a college student—especially this college student—didn't have.

It was then I learned that an animation cel (when placed over a painted background) made up just one of thousands of images that are photographed to create an animated feature. The idea that all of that wonderful art was produced for one "cartoon" was mind-boggling. I remember thinking that some day, when I had the means to do so, I would collect animation cels.

Years later, whenever I traveled on business, I would look for animation art. It took more than 14 years before I found my first piece.

The walls of the Ison home reflect the passion of the family—led by Dad—for the timeless beauty of "Snow White and the Seven Dwarfs."



I was in New York City in 1985 when I walked by an art gallery where cels from "Mickey's Christmas Carol" were displayed. I couldn't get my checkbook out fast enough to purchase my first cels of Donald Duck and Jiminy Cricket, and a book about animation art, *Treasures of Disney Animation Art*. (Later, when "Mickey's Christmas Carol" was released on video, I must have freeze-framed Donald and Jiminy a hundred times on the portion of the film where my cels were used.)

In the back page acknowledgements of the animation art book, I found the name of an animation art dealer and shortly thereafter made my first vintage animation art purchase, which included a drawing of Snow White. I didn't realize it at the time, but I had just crossed the proverbial "point-of-no-return." All true collectors know the place: it's where you *have* to spend your hard-earned money because you *need* that one special character cel with just the "right" pose or that "rare" background that you know may *never* come your way again.

Of course you don't really need the art, and there is no way to rationalize your purchase. But does that stop you or give you the willpower to resist temptation? Get real. You're a collector.

Steve Ison teaches his little "future collectors" (the Ison kids) that the delicate cels become more fragile with age and must be handled gently.

My wife Nancy and I were married in 1986, and honeymooned in New York City. Not so coincidentally, an animation art auction was being held there at the same time. And since I had never been to an art auction before, that's where she and I spent much of our honeymoon. (And they say romance is dead!) I still say it's her fault, since she was the one who told me to "get a hobby." However, my advice on combining hobbies and honeymoons—don't!

Later that year, I attended another auction where I purchased my first "Snow White" cel and master production background. I still have both pieces and treasure them as much now as I did then.

My collection really began to grow after I met a person at that same auction who later sold me pieces from many of the Disney features. I thought I had died and gone to animation art heaven, but I soon realized that as much as I loved it all, I couldn't own it all. So I made the decision shortly thereafter to concentrate only on "Snow White and the Seven Dwarfs."

To me, collecting art from the first Disney animated feature was a way of paying tribute to a person I had admired since childhood.

It's frustrating that I never had the privilege of meeting Walt Disney. I somehow feel a little cheated because I will never be able to tell him how much his work means to me and why I feel privileged to be the caretaker of so many of the pieces of superb art he inspired.

Collecting from "Snow White" has also caused me to become more appreciative of the film's overall design and look. It's made me come to revere everything from early Disney artist Al Hurter's classic ability to bring inanimate objects to life, to background artist Samuel Armstrong's beautiful watercolor scene paintings. "Snow White and the Seven Dwarfs" was something that had never been accomplished before, and would never be repeated. In this case, the first is still the best, but then what else would you expect a "Snow White only" collector to say?

The more I accumulate art from "Snow White," the more my appreciation of what Walt Disney accomplished grows.

For instance, I have several background scenes with approval stamps and dates that show they were completed as late as November, 1937. That meant that much of the production wasn't finished until days—and probably hours—before the premier!

I've gotten to know and talk with many of the talented artists and other people who worked on "Snow White," and have come to relish this masterpiece as not only a work of art, but an "art of work."

Think of it. More than 750 people thrown together, under the guidance of one man with a vision to do something that had never been done before.

I'll never forget the night I received what I thought was a crank call from a friend. When I answered the phone a high-pitched female voice started singing the song "I'm Wishing." Well, she also went on to say that she was Snow White, at which time I think I said something like, "You can get help for that, you know." As it turned out, a friend had asked Adriana Caselotti, the actual voice of Snow White, to call me, since I had such an interest in the film. I was a little embarrassed...okay...a lot embarrassed.

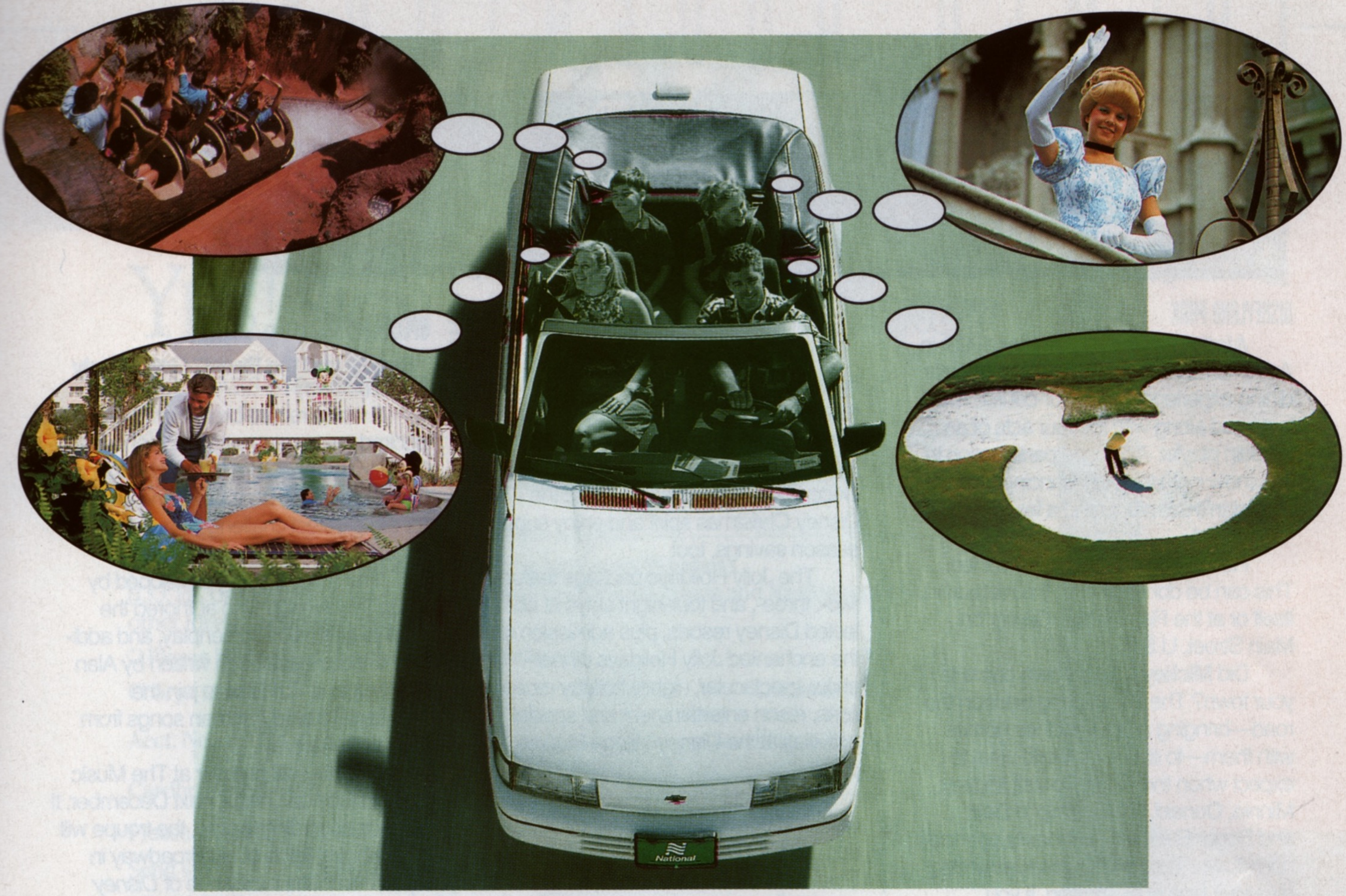
Later that year I met her for the first time. I wanted to make a good impression so I took her what I thought any Snow White-type of person would expect as a gift—a giant basket of red apples! I was surprised when she said no one had ever done that before. (But as I remember, an old beggar woman brought her a basket in 1937—she probably didn't remember since she slept through it the first time—until a prince showed up!)

With all of these memories in my head, I sometimes go into the special room I had designed for displaying my "Snow White" collection. As I sit back and look at the results of so much talent focused on this single important work of American history, I feel as though I don't really *own* this valuable collection—I am merely its steward.

My "hobby" has become so much more than I ever dreamed it would be when I started. I've come at last to understand what other serious collectors before me have always understood: As a collector, you have an obligation to preserve what you have been fortunate enough to amass. You start to educate yourself on how to preserve and protect your treasures for future generations, and you soon realize that if you do your job well, the art will outlive you. So, in a sense, you're only borrowing it for awhile in hopes that someday someone will be as diligent in taking care of it as you were.

One of collecting's most serious obligations is to preserve your treasures for future generations.

After collecting from "Snow White and the Seven Dwarfs" for all these years, I guess I've become somewhat of an animation art snob...and yes, I would write "Snow White is the fairest one of all" on a blackboard 1,000 times—but not until I'm finished standing in the corner of our company's conference room for doodling in the margin of my notebook during an important business meeting. Some things never change.



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THEMED ADVENTURES

DISNEYLAND PARK

Aladdin's Oasis (Summer 1993) in Adventureland is proving to be a popular dining experience. The four-course meal is served along with the four acts of an Aladdin playlet. Audience participation in the show includes belly-dancing lessons, magician's assistant, and a few "surprises."

Reservations are recommended. This can be done either at the restaurant itself or at the Reservation Center on Main Street, U.S.A.

Did **Mickey's Toontown** come to your town? The whole gang went on the road—bringing replicas of their homes with them—to show the world what to expect when they come to visit Mickey, Minnie, Donald, Goofy, Chip 'n Dale, and Roger Rabbit in their newly opened hometown. The troupe was surrounded by eager fans at every stop. If you missed this trip, there are sure to be others in the future. We'll keep you posted.

DISNEYLAND HOTEL

For Magic Kingdom Club Members: The Disneyland Hotel invites you to join in the splendor of the holidays at Disneyland with exclusive packages available from November 28 through December 23. All packages include two-night accommodations at the Disneyland Hotel (longer stays available); length-of-stay Passport with unlimited admission to Disneyland from check-in to check-out, up to seven consecutive days; Magic Morning early admission to Disneyland and exclusive use of attractions in a themed land, plus breakfast with the Disney characters before the Park opens to the general public; and more.

For more information, or to make reservations, call (714) 520-5000.

WALT DISNEY WORLD RESORT

It's time to start planning for the holidays again—time to think about taking advantage of **The Jolly Holidays Resort Package**. This year, the offer extends from November 28 through December 18; guests can share the Disney Christmas spirit and enjoy super season savings, too!

The Jolly Holidays package features two-, three-, and four-night stays at selected Disney resorts, plus admission to the enchanted Jolly Holidays dinner-show spectacular, nightly holiday receptions, resort entertainment and special activities at the Disney Village Marketplace.

Four-night packages also include unlimited admission to the Magic Kingdom, EPCOT Center, Disney-MGM Studios Theme Park, and Pleasure Island.

The dinner show spectacular, which is staged at Disney's Contemporary Resort Convention Center, is a magnificent musical extravaganza that features a cast of over 100 performers, including famous Disney characters. It includes an all-you-can-eat holiday feast—complete with turkey and all the trimmings!

Packages range from $139 to $395. For more information, or to make reservations, call (407) 827-7200.

SPECIAL REPORT

"Beauty and the Beast" Gets Ready for Broadway

It was a record-breaking film. It packed the houses as a stage show at Disney Theme Parks. Now, the story of "Beauty and the Beast" is being readied for the greatest challenge of all—Broadway!

The script is being developed by Linda Woolverton who authored the original animation screenplay, and additional songs have been written by Alan Menken and Tim Rice to join the Menken-Howard Ashman songs from the original score.

The play will premier at The Music Hall in Houston, Texas, next December. If all goes according to plan, the troupe will hit the bright lights of old Broadway in April. Watch the next issue of *Disney News* for a detailed report on this unique production.

A very Goofy Santa hosts a sumptuous holiday feast at the Walt Disney World Jolly Holidays.

Mickey's Toontown
Disneyland

This scene at the Stratford Mall in Bloomingdale, IL, is typical of the Mickey's Toontown Tour reception around the country.

Aladdin can't wait to treat you to a meal fit for a sheik.

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PROJECTIONS

LET'S GO TO THE MOVIES

The smash bestseller *The Joy Luck Club* comes to the big screen in September. The tale of an independent daughter who learns a few lessons in life through the stories of three older, once-adventurous women, **"The Joy Luck Club"** is a treasure for any age.

It's not how you play the game, it's how many you win in Touchstone Pictures' **"The Program."** James Caan is forced to "play the field" in the stadium and in the administrative offices as a college football coach who is encouraged to win at all costs.

Get out your bathing suit and your ski boots for Walt Disney Pictures' **"Cool Running,"** a story inspired by the real-life Jamaican bobsledding team known as the Raga Muffins.

In Touchstone's outlandish comedy **"Cabin Boy,"** Nathaniel Mayweather leaves his rigid boarding school for the privileged life in Hawaii. He boards the wrong boat—but finds a lifestyle that's right for him.

En guard! Those playful musketeers, (this time played by Charlie Sheen, Keifer Sutherland, Chris O'Donnell and Oliver Platt) are back—in Walt Disney Pictures/Caravan Pictures' **"The Three Musketeers."** This time the group must put their swords together to keep Cardinal Richelieu (Tim Curry) from overthrowing the crown.

HOME VIDEO

Two brave teenage friends face the unknown when they are forced to flee into the African wilderness to escape a gang of murderous poachers in **"A Far Off Place."** The two set out on a 1,000-mile trek across the Kalahari desert.

Melanie Griffith and Don Johnson match wits as a former Las Vegas showgirl and an aspiring journalist in **"Born Yesterday,"** when Griffith's millionaire boyfriend (John Goodman) asks Johnson to brighten his dim-bulb girlfriend.

Your third wish is coming true! That totally cool, blue-on-blue Genie will materialize in your house this fall when **"Aladdin"** hits your VCR. Relive the adventures of Aladdin, Jasmine, and Abu as they thwart the evil plot of Jafar and his molting sidekick, Iago.

TELEVISION

"Bakersfield," debuting on the FOX network, depicts the cultural changes when an African-American cop moves his family from Washington, D.C., to the relatively conservative Bakersfield, California.

Fred Savage's little brother, Ben, stars as eleven-year-old Cory Matthews in **"Boy Meets World."** Cory explores the world of "growing up" with the guidance of his next-door neighbor (who happens to be his grade-school teacher). The series will debut Fridays on ABC.

Comedian Sinbad will star in **"The Sinbad Show"** as David Bryan, a bachelor who discovers his latent paternal instincts when he brings two foster children home for the weekend. The series will air Thursdays on the FOX network.

Two-time Emmy-nominated actress Loni Anderson joins the cast of **"Nurses"** as an ambitious, self-made business woman forced from her plush corporate position into the hospital as a hands-on troubleshooter.

"Blossom" blooms in Paris in a two-hour premier episode. The story revolves around Blossom's mother who has been living overseas ever since she left the family to find herself.

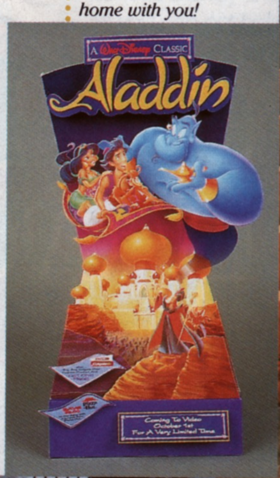
THE DISNEY CHANNEL

Jake and Elwood Blues (Dan Aykroyd and John Belushi) sing the blues in The Disney Channel exclusive **"The Best of the Blues Brothers."** This 60-minute special includes footage from their "Saturday Night Live" performances as well as from their 1979 U.S. tour. Hosted by Dan Aykroyd, the program premieres on September 26.

The Emmy Award-winning series "Scenic Wonders of America" travels to the land of grass skirts and trade winds with the **"Hawaiian Paradise."** How the islands were formed; how the Polynesians discovered them; and the origins of Hawaiian legends are just a few of the topics covered. The program airs September 21.

Trisha Yearwood, one of country's fastest-rising stars, will present an exclusive world premiere special in October. Featured are performances filmed during a live concert at the Tennessee Performing Arts Center held last June, as well as interviews with Trisha, whose hits include "She's in Love With the Boy," "Wrong Side of Memphis," and "Walkaway Joe."

The Disney Channel has acquired 58 of the popular "Peanuts" television programs, many of which have not been seen on TV for over 20 years. The programs will begin airing in October—just in time for the Great Pumpkin!

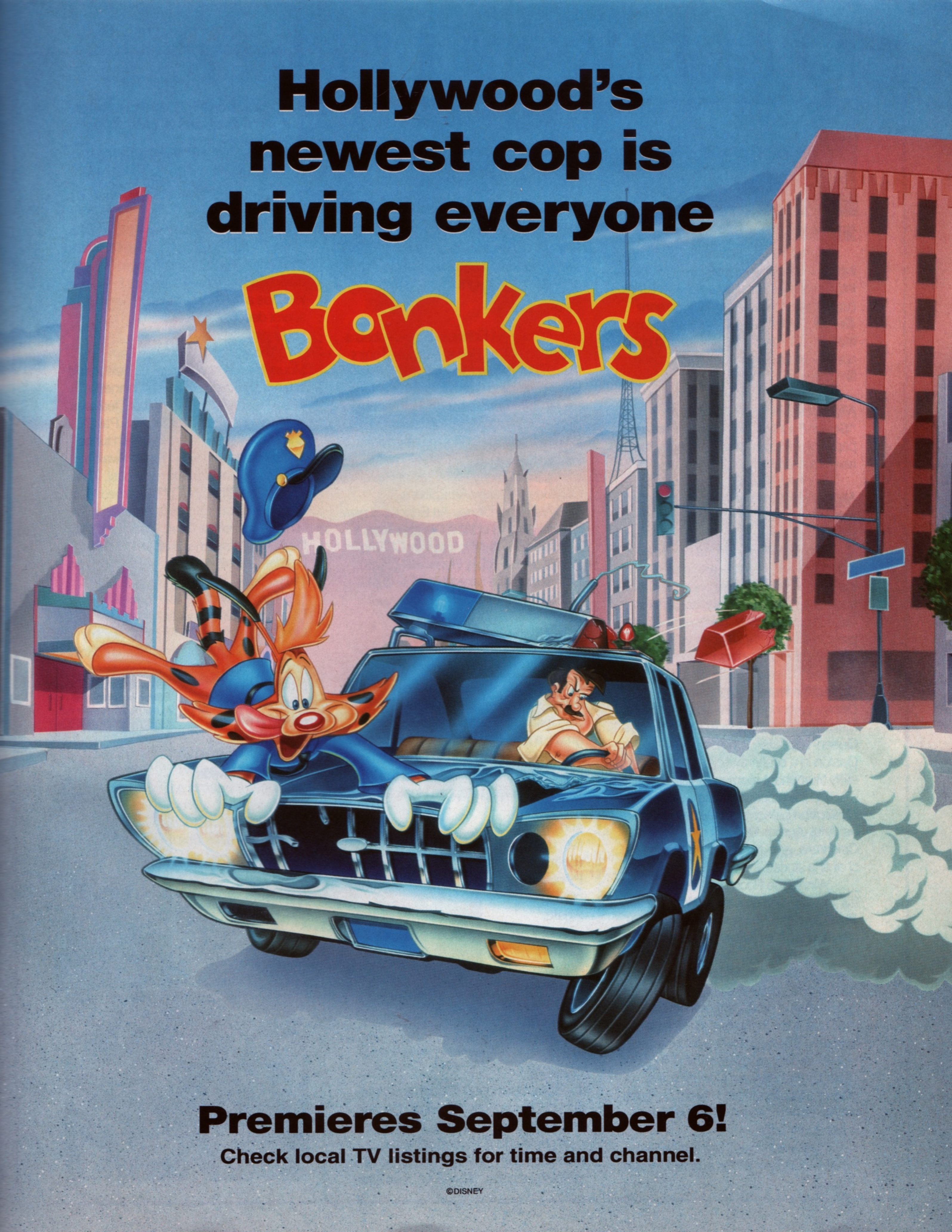


Aladdin wishes he was home with you!

Trisha's in love with The Disney Channel this October.

It's one for all and all for one when the Musketeers ride again.

Two orphans make tracks out of Africa from "A Far Off Place" to your VCR.


Hollywood's newest cop is driving everyone
Bonkers
HOLLYWOOD
Premieres September 6!
Check local TV listings for time and channel.
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MICKEY'S MARKET

ON THE BOOKSHELF

A multitude of publishers are keeping Jack Skellington busy since his foray into Christmasland. Producer Tim Burton has written and illustrated ***Nightmare Before Christmas*** for Hyperion Books, featuring the original drawings and poem upon which his upcoming stop-motion film is based.

For children, Mouseworks offers ***Nightmare Before Christmas "Super Pop-Up"***, with heat-sensitive paper on the cover and text pages that reveal a secret when pressed.

Running Press has designed a ***Nightmare Before Christmas Postcard Book*** with thirty postcards, perforated for easy use.

Little Red Riding Hood heads for grandmother's house—with a twist—in the second of renowned photographer and artist William Wegman's *Fay's Fairy Tales*. This time, Wegman's weimaraners provide a doggedly different version of ***Little Red Riding Hood***.

From Disney Press, ***The Villains Collection*** features eight dastardly Disney do-badders: Cruella de Vil, Jafar, Maleficent, Captain Hook, Snow White's Queen-Witch, Stromboli, Ursula and Gaston in a scary retelling of their most evilly triumphant moments.

On the other hand, the ***Princess Collection*** presents six Disney princesses: Ariel, Aurora, Belle, Snow White, Cinderella, and Jasmine in twelve enchanting stories.

Winnie the Pooh has a honey of a fall, too, with two new titles: ***Winnie the Pooh and the Blustery Day and Winnie the Pooh's Halloween***.

For a real twist, Hyperion Books for Children introduces ***Pat the Beastie***, a poor, green, reptile-like creature that kids can poke and prod along with its owners, Paul and Judy. In the end, children learn to have a little respect for poor beastie.

Award-winning artist Faith Ringgold offers ***Dinner at Aunt Connie's***, the story of a young girl who meets the greatest African-American women in history—in her aunt's attic.

Mouseworks also celebrates Snow White with ***Snow White and the Seven Dwarfs Little Library***, four mini boardbooks tucked into a colorful slipcase; and ***Meet the Seven Dwarfs***, interlocking boardbooks just right for tiny hands.

COLLECTIBLES

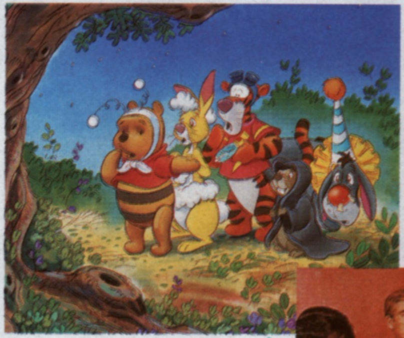
Disney Art Editions has published a serigraph of Carl Barks' original oil painting ***"The Golden Fleece,"*** a 12"x 24" image depicting Donald, Scrooge, and the nephews approaching the glittering prize. Premiering at the upcoming Disneyana Convention, the serigraphs will be available at the Disney Theme Parks, The Disney Store and at Preferred Galleries of Disney Art Editions.

Also from Disney Art Editions is new cel art from two of Walt Disney's early animated film shorts: "Hockey Champ" (1939) and "Hockey Homicide" (1945). Both feature the original "mighty duck"—Donald!

COMPUTER SOFTWARE

The Cheshire Cat may appear—and disappear—at will, if you let your computer stand idle. **The Disney Screen Saver**, from Berkeley Systems, Inc., also features 101 dalmatians running amok; a haunting encounter with Mickey; Donald Duck painting; the Little Mermaid diving with other sea creatures; the crocodile chasing Captain Hook as Peter Pan flies by; and an interactive, user-controlled Pinocchio playing with Figaro.

High-tail it through Agrabah and other exotic locations in the new Sega Genesis video game: **Disney's Aladdin**. Developed through a partnership of Disney Software, Virgin Games and Sega of America, Inc., this unique new game offers 16 megs of action, animation and comedy to create what developers claim "has never been seen before on the video game screen." The game also features songs from the film.



Pooh may say "Trick or Treat!" but he only wants honey on Halloween.

RECORDINGS

Walt Disney Records' Storyteller Series is turning detective with **"Mickey's Mysteries: Portrait of a Crime"** and **"Robbery on the Overland Express."** The interactive audio series, designed for children ages five to eight, includes a 40-minute audio cassette, secret decoder and a full-color, hardcover picture book.

The world's most well known Mouseketeer, Annette, will be celebrated in the new boxed collection **"Annette."** The 47-song/100-minute tribute features everything from her first hit, "Tall Paul," and Disney classics to the beach tunes that she recorded with Frankie Avalon.

In another blast from the past, **The Dave Clark Five**, part of the famed '60s British Invasion, returns to America with "The History of the Dave Clark Five." All the band's hits, favorite album tracks, B-sides and other rarities are featured on this 50-track compilation.

George Michael teams up with Queen and Lisa Stansfield for **"Five Live,"** based on The Freddie Mercury Tribute Concert. Artist royalties and Hollywood Records' net profits from the album will be donated to the Mercury Phoenix Trust for distribution to AIDS charities worldwide.

A 47-song tribute to Annette follows her from "Tall Paul" to her beach blanket days.

COMPACT DISCS
Annette

The British are coming back! The Dave Clark Five relives the '60s "Invasion."

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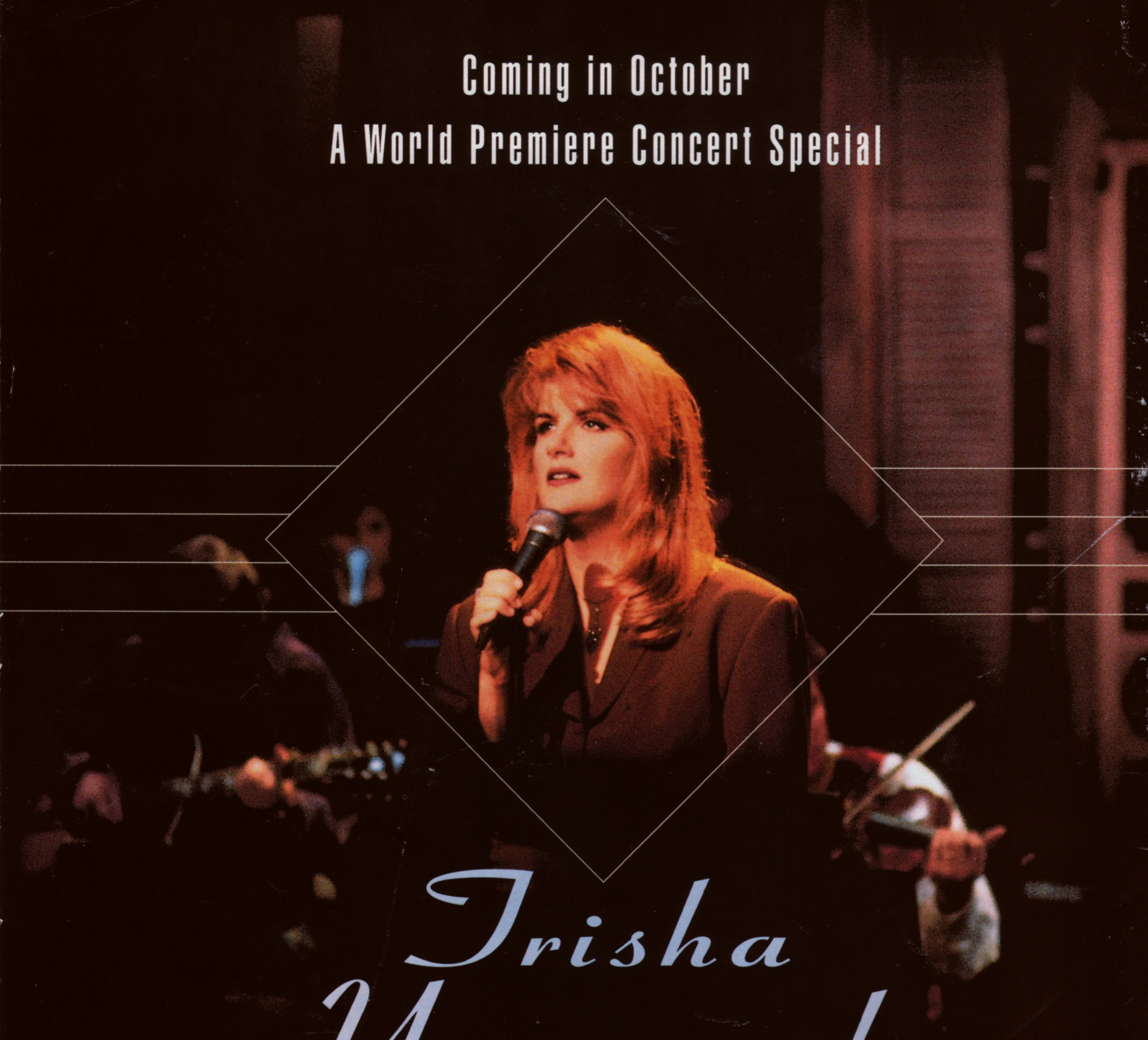

Trisha Yearwood

The Song Remembers When

The Disney Channel

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